

The PHONOGRAPH MONTHLY REVIEW

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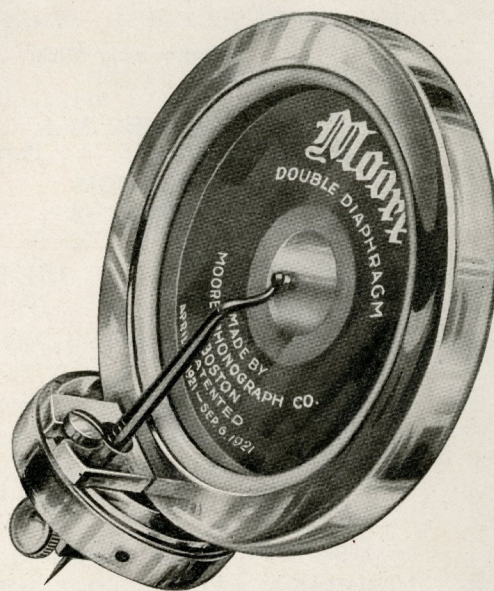
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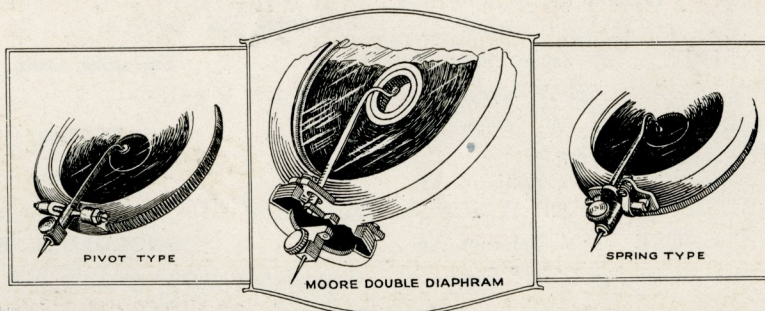
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The PHONOGRAPH MONTHLY REVIEW

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MOSES SMITH, *Associate Editor*

RICHARD G. APPEL, *Literary Editor*

ROBERT DONALDSON DARRELL, *Secretary to the Managing Editor*

Editorial Department and Studio: 64 Hyde Park Avenue, Boston, Mass. Telephone, Jamaica 5054

The Phonograph Publishing Co., Inc.

AXEL B. JOHNSON, *President*

FRANK B. FORREST, *Treasurer*

CHARLES H. GILMORE, *Secretary*

H. LESTER ZIEGEL, *Advertising and Circulation Manager*

Business Office: 101 Milk Street, Boston, Mass. Telephone, Hancock 4828

Cable Address: "Phono"

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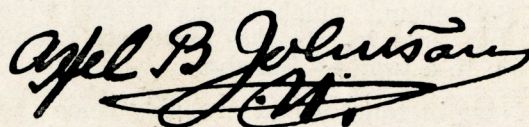
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Editorial

This fourth issue of THE PHONOGRAPH MONTHLY REVIEW will reach its readers just about Christmas time. To all the readers and contributors, to all those who have done so much to encourage and support this enterprise on the behalf of recorded music, and to all those who have the interest and welfare of fine music and the phonograph at heart, THE PHONOGRAPH MONTHLY REVIEW extends its heartiest good wishes both for the holidays and for the ensuing year. We are all most proud and happy to have Christmas, 1926, see the great wave of enthusiasm in the whole phonograph movement surged up to the height it is today. What next year will see we can only anticipate.

The unfailing phonograph, as we all so well know, will do its part in making this Christmas and this New Year merry and happy ones. That they may be truly merry and happy is the cordial wish we send our readers with this issue of the magazine that means so much to all of us.



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Christmas in Music

The story of Good King Wenceslas and other carols.

By RICHARD G. APPEL

THE first Christmas was ushered in, we are told, with a wonderful song—"and suddenly there was with the angel a multitude of the heavenly host praising God and singing 'Glory to God in the Highest and Peace on earth, Good Will to men'." Since the dawn of creation when "the morning stars sang together" it is probable that Christmas has been celebrated with more music than any other single festival in our calendar. What would Christmas be without the old carols! Undoubtedly the Christmas of 1926 will surpass any preceeding Christmas in the quantity of its resonance.

As compared with Christmas in 1826 and all preceeding centuries the greatest single important event in the century has unquestionably been the invention of the phonograph which enables one to select from the wonderful treasures of the past and hear its beautiful strains. Certainly no Christmas music composed since 1826 compares in importance with the invention which perpetuates the splendid creations of the past and enables us to listen to them anywhere and anytime during the Christmas season.

American may well take pride in the fact that if she has not contributed a master oratorio or symphony to the theme of Christmas, she has perfected the instrument to spread the classic strains over the face of the earth.

Americans may also take pride in the fact that several carols by Americans have already achieved an unbelievable popularity which bids to make them as immortal as some of the traditional ones from across the sea. How many Americans are aware that "We Three Kings of the Orient Are," often ascribed to tradition, is the work of an American, John Henry Hopkins? Although first presented anonymously in England in 1862, it was really by the member of a distinguished American family.

Phillips Brooks is responsible for perhaps the best American Christmas hymn, "O Little Town of Bethlehem," which is sung far and wide, often to the tune by Brooks' organist, Redner, and often to a tune by Barnby.

Next in fame would probably come the carol, "It came upon the Midnight Clear," with text by Sears and tune by Willis.

Lowell Mason's adaption of passages from Handel's "Messiah" has endeared "Joy to the

World" (text by Watts) to many. His original tune to "Watchman, what of the Night?" is typical of an epoch in American Church Music.

It should be remembered that these Americans were pioneers in Christmas sentiments and strains. There was no material available comparable to that of today and their efforts are consequently more creditable than many succeeding ones.

Apart from the popular carols and hymns, there is no doubt that the most generally successful musical embodiment of Christmas is found in Handel's "Messiah" which dates from 1742—almost two centuries ago. A bit nearer to the two century mark would be Bach's Christmas Oratorio, in 1734. While it is unnecessary to make comparisons, it is much to be hoped that such popular features of the latter as the "Shepherds' Symphony" or the bass aria, "Mighty King," will be speedily available on records.

Haydn's Christmas Symphony is not as typical of Christmas as it is of Haydn. For a purely instrumental composition the pastorelle in Correlli's Christmas Symphony (1712) would be hard to surpass. In fact, it probably served as a model for Handel's Pastoral Symphony in the Messiah.

Four centuries ago would take us back to Luther's beautiful Christmas carol, "From Heaven Above Good News I Bring," available on a Victor record as sung by Schumann-Heink. Not quite as early would come William Byrd's Lullaby (1588) which can be heard in a recording by the English Singers.

Five centuries ago would take us back to the carols "A Ship comes Sailing," or "Lo How a Rose E'er Blooming," or the carol "In Dulci Jubilo," partly in Latin and partly in the vernacular.

Seven centuries would see St. Francis of Assisi starting the custom of the *crèche* with the little babe and his parents and the animals displayed in church—giving rise to many pictures and carols subsequently.

Almost eight centuries ago Bernard of Clairvaux composed the great sequence, "Laetabundus," (1153).

When it is recalled that the celebration of December twenty-fifth as Christ's birthday was unknown in Rome before about the middle of the fourth century, we can understand how gradual has been its observance. It was introduced into England by St. Augustine in 597.

Some of the popular customs do not go back so very far in any case. There is no recorded use of a tree at Christmas in Germany before the seventeenth century. The tree was introduced into France in 1840 and although alluded to in England in 1789, its use there did not become at all general until about 1840.

If we do not ordinarily use much of the poetry of the fourth to the thirteenth century, we may recall that the literary people of that time—the British, Scottish, and Irish Monks—were planting the Cross in foreign lands, Erfurt, Cologne, Nürnberg, Paris, Pavia, and St. Gall, as well as in Norway, Denmark, Sweden, and Finland.

We in America in 1926 are not apt to think much of any links with Finland, but the story of one of the most popular carols will show that a simple tune may be a bond of union between nations across the seas and that such a tune conquers the flight of centuries.

I.

The carol, "Good King Wenceslas" is the example. We are accustomed in program notes and in carol collections to see the statement that the author is unknown and the author is invariably listed as "Traditional." As a matter of fact, the words are original and are known to be written by John Mason Neale for a collection in 1853. The tune appeared for the first time in England then and although it had been known on the continent for three centuries before, a conceited annotator recently has said that the square-cut melody with its even notes is characteristically English! As a matter of fact, the melody was taken by Neale from *Piae Cantiones*, a collection of seventy-four church and school songs, chiefly ancient Swedish, which had been collected by Theodoric Petri of Nyland and published in 1582 by Augustin Ferber at Greifswald in Western Pomerania, then a part of Sweden (in 1815 annexed to Prussia). Petri belonged to an aristocratic Finnish family, his grandfather having emigrated from Denmark to Finland. Early in 1580 he left Abo in Finland and went to Rostock to study at the University. It was while he was yet a student that he made the collection. These songs spread over the whole of Finland and Sweden. An edition in the vernacular (the original one was in Latin) was printed in 1616. They survived in Swedish schools until 1700. A selection from them appeared in Finland in 1761 and Norlind in his *History of Swedish Music* (1901) says that some continued to be sung and danced until late in the nineteenth century at Bjorneborg in Finland.

The tune for which Neale composed the words "Good King Wenceslas" in 1853 was no. 52 in the collection and set to the words of a Spring Carol, "Tempus ad est floridum" (The Time of flowers is come).

II. SILENT NIGHT

"Silent Night" is apparently headed for immortality. It was written a little over a century ago in Oberndorf, Saxony. The Poem was written in 1818 by Joseph Mohr, an assistant priest in the village, and the melody was com-

posed by Franz Gruber (1787-1863), the school master whose bass voice with the poet's tenor sang *Stille Nacht* at a Christmas Eve service in 1818. It is said that the organ was out of order and that the accompaniment was furnished by a guitar. Twenty years later a family of strolling Tyrolean singers added it to their repertoire and it was printed in Leipsic in 1840 as a genuine Tyrolean song. It is also often wrongly ascribed to Haydn by careless editors.

III. THE FIRST NOWELL

The text of "The First Nowell" was printed for the first time in 1822 in a collection of Some Ancient Christmas Carols collected by Danes Gilbert. The music was first noted in 1833 in William Sandy's "Christmas Carols," the tune having been obtained from some singer and harmony provided by Mr. William Chappell.

IV. BRING A TORCH

Another carol which is gaining increasing popularity is that known as, "Bring a Torch, Jeanette, Isabella." In some books the text is ascribed to E. Cuthbert Nunn who, as we shall see, merely translated it from the French.

The tune goes back to a play of Molière, "Le Médecin malgré lui," which was given in Paris, August 9, 1666. For a drinking song Molière had Lully compose a tune to the text, "Qu'ils sont doux, bouteille jolie." A little later Lully and Molière fell out and Molière had another musician write a new tune. The composer was Marc-Antoine Charpentier. So fortunate was this composer in his invention that it has persisted through all the centuries and is still sung as the proper tune when Molière's play is given in Paris.

Well, the tune became popular and Nicholas Saboly (1614-1675) who personified the genius of provençal poetry of the seventeenth century wrote a carol in the provençal dialect, "Vennès lie Vèire la piéucelo." The text was printed in 1668 with many others. In 1856 Seguin brought out an edition with the tune. In 1901 it was published by Tiersot with the French words, "Un flambeau, Jeanette, Isabelle," text by Emile Blemont. Not long since it appeared in Boston with a translation by Nunn.

Thus we see how a quarrel prevented Lully from being the immortal author of "Bring a torch."

Below is a list of the more popular Christmas numbers:

SELECTED CHRISTMAS RECORDS

(Works marked by an asterik (*) are by American composers.)

- *It Came Upon the Midnight Clear (Willis), Brunswick, Columbia, Edison, Victor.
- Comfort Ye My People (Handel) Edison, Victor.
- Hallelujah Chorus (Handel) Edison, Victor, Columbia.
- There Were Shepherds (Handel) Edison.
- Glory to God (Handel) Edison.
- First Nowell, Columbia, Edison, Victor.
- God Rest You Merry Gentlemen, Edison.
- *We Three Kings (Hopkins) Edison.
- *Joy to the World (Mason) Columbia, Edison, Victor, Brunswick.
- O Holy Night (Adam) Columbia, Edison.
- Silent Night (Gruber) Brunswick, Columbia, Edison, Odeon, Victor.
- *O Little Town of Bethlehem (Redner) Columbia, Edison, Brunswick.

Ring Out, Wild Bells (Gounod) Edison, Victor.
 Nazareth (Gounod) Columbia, Edison, Victor.
 O Come All Ye Faithful, Columbia.
 Adeste Fideles, Columbia, Victor, Brunswick.
 *Birthday of a King (Neidlinger) Columbia, Edison.
 Hark! The Herald Angels (Mendelssohn), Brunswick, Columbia, Victor.
 Lo, How a Rose E'er Blooming (Praetorius) Victor.
 Sing, O Heavens (Tours) Victor.
 Von Himmel Hoch (Luther) Victor.
 *Watchman, Tell Us of the Night (Mason) Victor.
 Gesu Bambino, Victor, Brunswick.
 Hosanna (Granier) Victor.
 Christmas Fantasy for Organ (Andrews) Victor.
 Star of the East, Victor, Columbia.
 Star of Bethlehem (Adams) Victor, Columbia.
 Christmas Hymns and Carols (Medleys) Brunswick, Columbia, Edison, Odeon, Victor.

The editorial column of an important paper said recently that the most beautiful Christmas sermon which New York will hear this year was going to be preached in a certain Sunday afternoon in December at Town Hall. The preachers were to be the *English Singers* in a program of old English Christmas Carols.

Most of the pieces they sing have been recorded and the following list shows some of the material available:

(All are from the H. M. V.—English Victor—catalogue)

E 232—Lullaby (Byrd).
 E 291—Magnificat (Byrd).
 E 305—Ave Verum (Byrd).
 E 308—Good King Wenceslas.

E 309—Earth Today Rejoices (from Boughton's "Bethlehem")
 E 309—Holly and the Ivy.
 E 309—In the Ending of the Year.
 E 307—O Come All Ye Faithful.
 E 305—This Day Christ Was Born.
 E 306—In Dulci Jubilo.
 E 308—Wassail Song (arr. Vaughn Williams).
 The above are sung by the English Singers. To this must be added:
 E 366—Virgin's Lullaby (Sung by Elsie Suddaby).

Other unusual Christmas records are: Columbia (English). L 1678 Christmas Dance, "Sir Roger de Coverly," played by the New Queen's Hall Light Orchestra conducted by Frank Bridge. H. M. V. D 833 Primo Responsorio Io Notturmo Dell' Ufficio di Natale sung by the Augustine Fathers in Rome.

A brief mention might be made of Christmas in the works of the great composers, in addition to those already mentioned:

Mendelssohn: Christus (Oratorio).
 Tchaikowsky: Caprice d'Oxane (Opera); Casse-Noisette (Suite for Orchestra).
 Brahms: Organ Prelude to "Lo How a Rose."
 Schumann: Knecht Ruprecht (Piano).
 Liszt: Arbre de Noël (Piano); Christus (Oratorio).
 Rimsky-Korsakoff: Christmas Eve (Opera).
 Berlioz: Holy Family—"L'enfance du Christ"—(Oratorio).
 Rubinstein: Christus (Magic Kings incident).
 Wolfrum: Christmas Mysterium.
 Boughton: Bethlehem.
 Saint-Saens: Oratorio de Noël.
 Cornelius: Cycle of Christmas Songs.

(Christmas does not seem to have evoked any musical expression from Mozart, Beethoven, Wagner, or Schubert.)

Recorded Symphony Programs

*The Standard Orchestral Repertory in the Concert Hall
 and in the Home*

THE response of the Managers and Conductors of the American Symphony Orchestras to the request of THE PHONOGRAPH MONTHLY REVIEW for co-operation has been immediate and most cordial. So many programs have come in and the feature has proved to be of so wide a scope that the readers of the magazine must be asked to await its full development until sufficient time is allowed to make the necessary preparations. It must be remembered that there are over thirty-six recorded symphonies now issued, many in from three to six versions. In addition there are tone poems, concertos, suites, overtures, operatic extracts, short orchestral pieces, well over three hundred in number at the least. These works figure constantly in the repertoires of the American Symphony Orchestras and often are played by several orchestras in the same month.

Until all this overwhelming amount of material can be classified and made ready for publication perhaps our readers will be patient. In the meantime they may find the following extracts from the letters received from Conductors and Managers of interest.

ATLANTIC SYMPHONY ORCHESTRA

Enrico Leide, Conductor

Atlanta, Ga.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

Your letters have been referred to my desk. We very much appreciate your interest in what we are doing and offer sincere regrets that both your letters have gone so long without response.

Under separate cover, I am sending program of the first and second concerts of our 1926-1927 Series. These concerts take place on alternate Sunday afternoons at Loew's Grand Theatre. One concert is known as a "Classical" and the other as a "Popular." We also go on the air through WSB Station ("The Voice of the South").

Our programs come off the press the Saturday just preceding the concert. I will be pleased to send you one each time.

The December issue of the PHONOGRAPH MONTHLY REVIEW is most attractive, interesting and instructive—most pleasing for desk reference. My personal thanks for the copy.

Assuring you of our appreciation of your liberal interest in the Atlanta Symphony Orchestra and our desire to cooperate with you,

I am,

Cordially,

(Signed) H. KNOX SPAIN.

Librarian, Atlanta Symphony Orchestra.

SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Herz, Conductor
San Francisco, California

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

Trust you will pardon my seeming delay in acknowledging your letter of October 11th, addressed to Alfred Herz, Conductor, San Francisco Symphony Orchestra.

Frankly we have been so taken up with the details of getting our Concert Series on the Radio that many things have had to be put off. It may interest you to know that we have completed arrangements with KPO, KGO and KFI to broadcast 21 of our regular concerts. Some six of the concerts have already been broadcast and have developed a tremendous amount of enthusiasm, as evidenced by the heavy correspondence we are receiving. This series was made possible through the contributions of more than 5000 radio listeners scattered over the five states of the Pacific Coast, and through the generous contribution of the Standard Oil Company of California.

Now to the subject of your letter. We are indeed happy to cooperate with you in the matter of programs, and will immediately forward to you under separate cover a copy of programs given to date. Thereafter, you will be on our mailing list. I believe you are starting a very splendid work that will redound to the benefit of the public, the symphonies, and your organization as well.

With all good wishes.

Very truly yours,
(Signed) A. W. WIDENHAM,
Secretary-Manager.

MINNEAPOLIS SYMPHONY ORCHESTRA

Henri Verbrugghen, Conductor
Minneapolis

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

I have your letter of November 23 together with sample copy of your publication which is certainly very interesting, and ought to be a success.

As requested we are placing your name on our mailing list so that copies of all our programs will be sent to you in due course from time to time. We are also mailing you the back numbers of this year's programs.

With best wishes for your success, I am

Sincerely yours,
(Signed) ARTHUR J. GAINES,
Manager.

SYMPHONY SOCIETY OF NEW YORK

Walter Damrosch, Conductor
New York City, N. Y.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

Your kind letter of November 23rd has been received.

I regret that we do not receive advance programs far enough ahead to send them to you, but I shall be glad to see that the Symphony Society Bulletin is mailed to you and in this way you will have all the New York Symphony programs for the season.

I am sending herewith copies of the issues to date.

Sincerely yours,
(Signed) GEORGE ENGLES,
Manager.

ST. LOUIS SYMPHONY ORCHESTRA

Rudolph Ganz, Conductor
St. Louis, Mo.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

Mr. Ganz has received your two letters and also the Phonograph Monthly Review.

Mr. Ganz is very much interested in your plans and what has been accomplished so far.

We shall send you our programs, as far in advance as possible.

Very truly yours,
(Signed) V. F. BALLWEG,
Secretary to Mr. Ganz.

THE PHILHARMONIC SOCIETY OF NEW YORK

Willem Mengelberg and Wilhelm Furtwaengler
Conductors

New York City, N. Y.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

We have entered your name on our program mailing list in accordance with your recent communication. We prefer sending the programs used at concerts, as so often advance programs are changed at the last moment. These programs are most generally mailed a few days before the concerts, but occasionally changes cause delays.

Under separate cover we are sending programs of the concerts to date which you may care to keep on file for reference.

Very truly yours,
THE PHILHARMONIC SOCIETY OF NEW YORK.

THE BOSTON SYMPHONY ORCHESTRA

Serge Koussevitsky, Conductor
Boston, Mass.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

Your request of November 23rd has just come to my attention.

I am glad to place the Phonograph Publishing Co., Inc. on our list to receive advance typewritten programmes of the Boston Symphony Orchestra's Boston concerts in the regular series. You will find enclosed copies of the programmes Number 7 and Number 8.

Yours very truly,
(Signed) W. H. BRENNAN, Manager.

THE ROCHESTER PHILHARMONIC ORCHESTRA

Eugene Goossens, Conductor
Rochester, N. Y.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

I am very much interested to read your letter and inclose you the programs of our afternoon concerts. Unfortunately I haven't a copy of my evening programs at hand, but will send you those later should you wish them.

I note that several of the inclosed works have been recorded already under my direction by His Master's Voice Company in England.

With all good wishes, believe me,

Yours faithfully,
(Signed) EUGENE GOOSSENS,
Conductor.

In addition to the above letters and the programs mentioned, advance programs have been coming in regularly from the Cleveland Symphony Orchestra, *Nicholas Sokoloff, Conductor*, ever since they received the first letter announcing the feature. Mr. Arthur Judson, Manager of the Philadelphia Symphony Orchestra, *Leopold Stokowski, Conductor*, has notified us that their programs will be sent regularly and the first ones have recently come in. The Boston Philharmonic Orchestra, *Ethel Leginska, Conductor*, has sent the programs of their concerts already given.

We are deeply indebted to the above orchestras which have come forward so finely with their co-operative support. Without such support, of course, the feature could not assume the proportions that it is assuming. It is to be hoped that the few remaining American Symphony Orchestras will also do their part in making "Recorded Symphony Programs" of the most inclusive scope and the greatest possible benefit to the music lovers and phonograph owners in this country. We may add, all over the world, for the subscribers and readers of THE PHONOGRAPH MONTHLY REVIEW come from all conceivable parts of the globe. The symphonic program which a New York or a San Francisco Orchestra is playing this week may be duplicated a few months from now on the phonograph in the homes of enthusiasts living in Japan, India, South Africa, Mexico, South America, Finland, or Russia.

Just imagine the possibilities! *Thirty-six complete symphonies* now on records. Roughly, twelve piano concertos, eight violin concertos, one hundred and seventy overtures, etc., etc.; later it may be possible to give the exact figures on all orchestral works. And of course more and more works are being taken from the unrecorded list every day as versions are put out on disks.

The major part of the standard orchestral repertory, from which symphony orchestras draw their programs, is available today on records and consequently for every home in which there is a phonograph. From the programs of the orchestras all over the country it will be possible to take the great masterpieces and duplicate the performances in any home, any place, at any time, and as often as desired.

Few phonograph owners realize the possibilities that the phonograph and recorded music of-

fer them today. "Recorded Symphony Programs" will serve to assist them in making the most of their musical opportunities.

As we go to press we have an additional important announcement to make. Letters have just gone out to all the leading orchestras and conductors *all over the world* requesting their programs for use in this feature. It will not be long before the programs of the great orchestras in Paris, Berlin, Milan, London, Amsterdam, Vienna, Helsingfors, etc., will be added to our lists. Interesting and illuminating comparisons of the programs here and abroad may be made. Needless to say, this enlargement of the scope will add to the value immeasurably; record enthusiasts who follow the lists from the beginning will profit musically to an undreamed of extent.



GEORGE C. JELL

MR. GEORGE C. JELL is perhaps most widely known by his connection with the Masterworks Series of the Columbia Phonograph Company, Inc., but his record with the Company is a long and noted one and includes many other activities. He first entered the Com-

pany in 1908 in an advertising capacity. At that time Mr. E. D. Easton, one of the founders of the Company and of the phonograph industry, was the President. Mr. Jell was made a member of the first music committee, and formed by Mr. Easton in 1909, and is one of the two members of that committee still in the business.

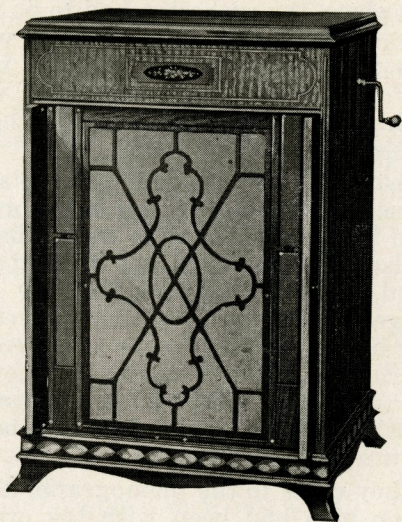
In 1910 Mr. Jell went from the Advertising to the Recording Department where he was Secretary and later Chairman of the Recording Committee. In 1915 he was made Manager of the Recording Laboratories, which office he held until the end of 1921 when he left the Company, temporarily as it proved to be, as he returned early in 1924 following the reorganization. Since that time he has had charge of the general editorial work of the Company and has devoted himself particularly to the introduction and development of the now well known Masterworks Series.

Although Mr. Jell protests that he is not a musician, it is his devotion to the principles of musical art as applied to the phonograph business that has made the Masterworks Library the outstanding contribution to fine recorded music that it is today. Enthusiasts all over the country have much to thank him for; both for his work in making the best symphonic and chamber music works available in this country and for his efforts on the behalf of the Phonograph Society Movement and all other worthy musical causes.

It is Mr. Jell who represents the Columbia Company in seeing that sample records reach the Studio and attends to the other interests of the publication concerning the Company. As the personal link between the magazine and the Company he has been untiring in his co-operation and interest. We, too, have much to thank him for.



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COLUMBIA PHONOGRAPH COMPANY

1819 Broadway

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The Viva-tonal Columbia

My Musical Life

By NATHANIEL SHILKRET

Mr. Shilkret, while still unable to write the next instalment of his "Musical Life" on account of the tremendous pressure of work he is undergoing, has very thoughtfully arranged that his readers are not disappointed by the omission of the feature in this issue. An abstract from a recent letter of his to the Editor:

Enclosed please find an article on the Victor Salon. If I do not send you my own write-up in a few days, kindly use what you can from the enclosed from "The Metronome."

Sincerely,
(Signed) N. SHILKRET.

Both Mr. Shilkret and we had hoped that he would be able to find the time to have the continuation of his personal story in this issue, but it will not be possible for it to appear until the February issue, for which it is definitely scheduled. This month, the article printed, by courtesy of "The Metronome" will give some interesting sidelights on Mr. Shilkret's activities and accomplishments with his creation, "The Victor Salon Orchestra."

A NEW idea in orchestras! That is the thought which flashes through one's head when a record of the Victor Salon Orchestra is heard for the first time. And it is the truth.

The Victor Salon Orchestra does represent a new idea in the orchestra and anyone who has tried to get away from the beaten track in any field of endeavor will acknowledge that the mere recording of its success is a record of accomplishment in itself. But there is more to the story than that.

The story of the Victor Salon Orchestra is inextricably associated with the personality of Nathaniel Shilkret, who conceived the idea of the orchestra and made it what it is today. It was Shilkret who made himself believe that an orchestra could be different from the rest and still be successful. It is Shilkret who welded the organization together, made the arrangements which embodied his idea, who rehearsed and conducted the orchestra into the commanding position it holds today. It is Shilkret who built up the Victor Salon Orchestra into "America's premier melody orchestra."

Just what this new idea is which Shilkret has exemplified in the Victor Salon Orchestra may be told in a comparatively few words. Briefly, it was an attempt to arrange and play popular music in such a way that its musical value was enhanced, without destroying its simplicity. It would have been a comparatively easy matter to heighten the musical value of a popular number, if the retention of its fundamental simplicity were not a necessity. One could use the melody as a theme and embroider it with variations, or use many other devices known to the musician. But Shilkret does not believe in lily painting or in "gilding refined gold." What he wanted was a straightforward, honest arrangement of a popular number in which he would take nothing away

from the original composition and would add some elements of beauty which might not be inherently part of it. If you wish to know just how well Shilkret succeeded in his aim, listen to any Victor Salon record.

Now, to create records of this nature took time. In the first place, the orchestra had to be brought into being. Here, fortunately, Shilkret was in a position to test his men and get just what he wanted. For he was actively connected with the Victor Talking Machine Company and there was one infallible test he could make.

First, though, it should be made plain that Shilkret was looking for fine tone in his orchestra. He realized that beauty of tone was to be sought above all else if he was to create the orchestra he had in mind. Now, it is a fact that any effect in tone is magnified through phonograph recording, so Shilkret had all his men make solo records and until they could stand the test he had no use for them. Today, every man in his orchestra is a player capable of stepping before the horn and making a worthy solo record.

Before they came to the phonograph, all of the Victor Salon men had been with big orchestras as soloists, or they had held down chairs in symphony or operatic organizations. This was the type of musician that Shilkret wanted, though there was one other requirement they had to have in order to fill his ideal. They must be players who could feel equally at home with classic and popular music. The reason for this is plain. It was Shilkret's intention to treat popular music in the classic manner and bring to its rendition all the resources of the classic styles.

By ceaseless experimenting, Shilkret finally got together exactly the body of men he sought and in its present form the Victor Salon Orchestra represents just what he had in mind when he conceived his idea. The personnel of the orchestra is now as follows:

Lou Raderman, violin and viola; B. Posner, violin and viola; Pete Eisenberg, violin and viola; Bernie Altschuler, cello; Jack Shilkret, piano, celesta, organ, clarinet; Roy Shield, piano, celesta, organ; William Schade, flute; Charles Delstaiger, cornet, flugel horn, French horn, trumpet; R. Ross, oboe, English horn, banjo, clarinet, all saxophones, violin; Jack Pierce, tuba, bass; Joe Green, xylophone, marimba, vibraphone, drums and traps.

The next thing which stared Shilkret in the countenance was the music which these men were to play. It was his job to arrange his numbers in such a way that his idea received full expression. That meant work, but Shilkret was equipped for it. He is undoubtedly one of the finest arrangers in this country and he has made

hundreds of orchestrations. The best he had in him was put into the Victor Salon arrangements and—the results speak for themselves.

Just how well they speak is perfectly reflected in the sales of the records of this orchestra, but these are not accessible. A mass of dry statistics might not be nearly as interesting as having Shilkret himself describe what it is he has put into these records which makes them such favorites.

"My aim," says Shilkret, "was to touch the heart of the girl who sells the records. Now, that might not seem so important, but I have always believed that what a salesman became enthusiastic over was half way to being sold. I reasoned that if I could make the salesgirl like the records of the Victor Salon Orchestra, she would push them to her customers."

"The next thing was to find out what she liked. I figured that a little romance in the music, a luscious strain here and there, a sweetness in the instrumentation would be likely to appeal so I tried to put them all in. It proved to be a winning combination and the record-buying public has shown that it likes it.

"I think a very important factor in the success of the Victor Salon Orchestra has been the manner in which we play the records. Every man in the orchestra is enthusiastic. They all want to get every atom of musical value out of the numbers we play. You can see by the number of instruments which each man can play that the instrumentation of any number can be quite elastic. Well, whenever we need special effects we get them, just because each man is willing to pitch in and do all he can to make the recording a successful one. If we need a lot of traps in a number any one of the boys is quite willing to drop his regular instrument and work an effect. This is what gives our numbers the freshness and verve they have and I can't overstress the importance of this fine spirit which the boys put into their work."

There is no music used by the Victor Salon Orchestra which has not been specially arranged for it by Shilkret. He takes each number which he intends to record and analyzes it thoroughly. Then he seeks for special effects, always seeking, to allow the melody to dominate, yet beautifying it with a surrounding of counter-melody and instrumental tone colors. Some of his scores might well be held up as models of their kind and he has opened up a field which might well be cultivated by the dance orchestra. The Victor Salon Orchestra never plays numbers in strict dance tempo, it is true, but there are plenty of occasions when the dance orchestra wishes to show what it can do in the rendition of pure melody. On such occasions, arrangements such as Shilkret makes for the Victor Salon Orchestra would be just the right thing and it is hoped that some publisher or publishers will have the acumen to publish a series of the Shilkret arrangements.

Following the success of the Victor Salon records, it is only natural that there should have



NATHANIEL SHILKRET

been a bid for the orchestra's services on the radio. Last summer, they played a series of concerts for the celebrated Eveready Hour and received thousands of commendatory letters. This season they are known as Hire's Harvesters and as such have presented programs of national music which have been distinguished for their novelty and tunefulness. These programs have also brought in thousands of complimentary messages.

The Victor Salon Orchestra, under Nathaniel Shilkret, has also officiated on many of the Victor broadcasting programs. In fact, it was the Victor Salon Orchestra which served as accompanist to John McCormack in the memorable first concert broadcast by the Victor Talking Machine Company and also played several concert numbers. In passing, too, it should be noted that Nathaniel Shilkret has probably conducted for more famous concert and opera artists than any other maestro on the air.

However, to return to the subject of the arrangements which Shilkret has identified with the Victor Salon Orchestra, for this is of paramount interest to the orchestra player and leader. It might serve a useful purpose to select one such arrangement and note exactly the effects which Shilkret uses on a well known number. For this purpose let us take that favorite song, "Just a Cottage Small by a Waterfall" which has recently been released by the Victor Company.

The selection opens with a piano cadenza for an introduction, a rippling arpeggio, supported

by a violin figure and a few notes from the vibraphone. This merges into the verse, which is taken up by the full body of strings, very legato. A trumpet figure, played very softly, is heard in the background and there is a counter-melody heard from the 'cello. Through it all the first violin is heard singing the melody, not obtrusively but prominently, nevertheless.

Now comes the first rendition of the chorus, which is heard first as a violin solo, against the full accompaniment of all the other instruments, through which can be heard a beautiful 'cello obbligato. This continues through the first half of the chorus, when the melody is shifted to a violin duet, against one low vibraphone note and it ends with the melody returning to the full body of strings.

For the second playing of the chorus, the violin duet is again heard, this time against a 'cello counter-melody. This is followed by a return to the violin, which plays a duet with the vibraphone and the chorus is finished with the 'cello and strings playing the melody in unison.

While it is easy to describe the process by which Shilkret obtains his effects in "Just a Cottage Small," the effects themselves are not describable. You must hear them to realize their beauty, and beauty of tone, beauty of rhythm, beauty of expression, are what distinguish all Victor Salon records. All one can say of this rendition of "Just a Cottage Small" is that it is a masterly recording of a splendid, melodious number. And after all, what more could be said of any record?

Walter Damrosch and the New York Symphony Orchestra

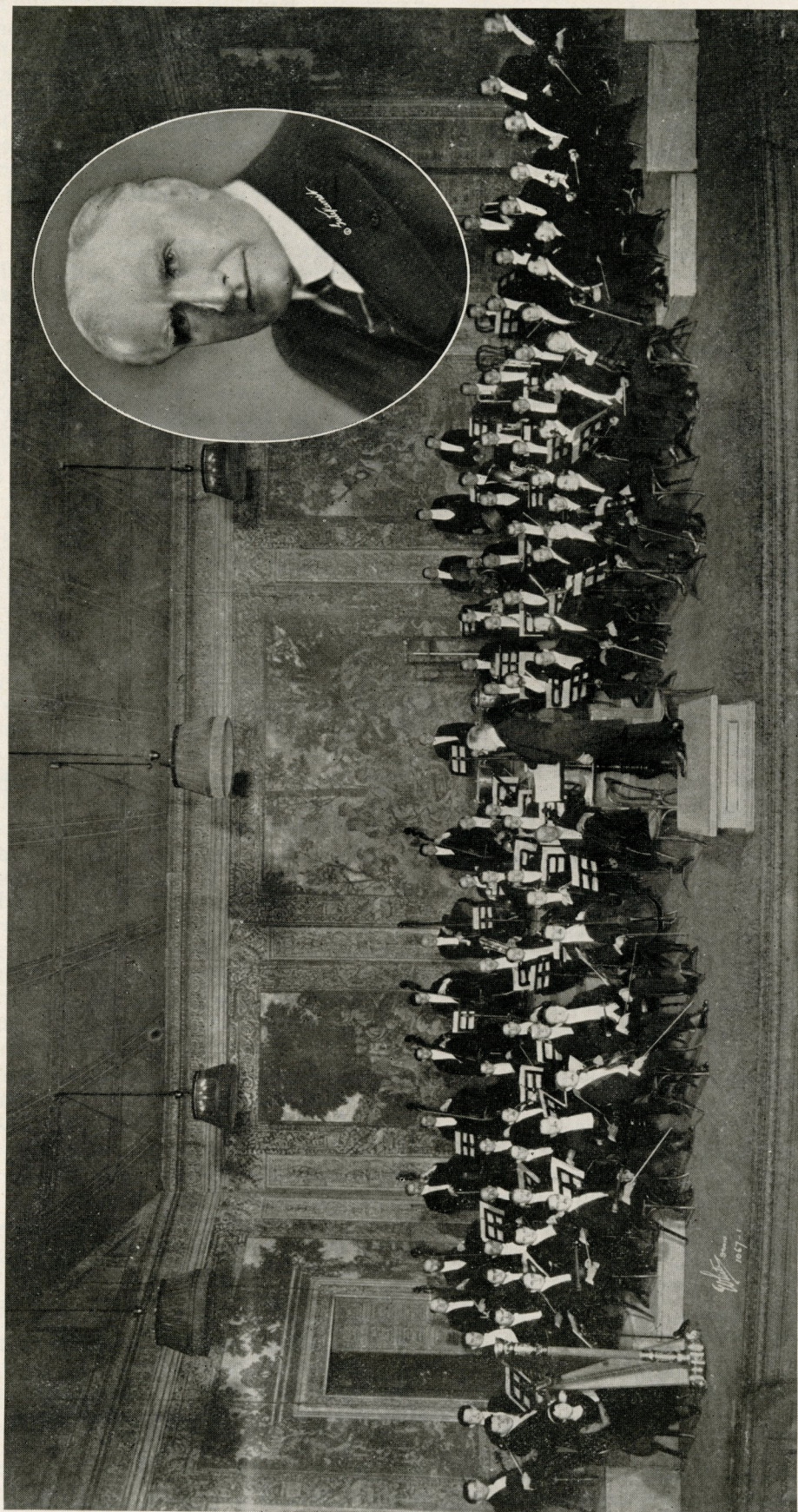
Exclusive Columbia Artists

THE familiar name of the Symphony Society of New York can never be divorced from the even more familiar one of Damrosch. The Damroschs, father and son, have practically been the Symphony Society. One the wise and courageous pioneer in the heart-breaking task of planting and encouraging the growth of a musical culture in a new country, the other the indefatigable and undaunted worker in the carrying on of the same ideals. It would be hard to estimate the musical debt that this country owes to the Damroschs. And the work is still being carried on.

Dr. Leopold Damrosch was born in Posen, Prussia, on Oct. 22, 1832. At the height of his distinguished career as a composer, conductor, and violinist, he was called to America to become conductor of a prominent male chorus in New York. Dr. Damrosch, already famous as a friend of Wagner and Liszt and an interpreter of their and other (then) modern composers' works, soon made his unusual ability as an organizer strongly felt in the musical life of New York and America. In 1874 he founded the Oratorio Society and in 1878 the Symphony Society, remaining conductor of both until his death in 1885. His help in the establishment of German Opera at the Metropolitan Opera House was also of invaluable service, for he put German Opera on such a firm foundation that it became inseparable from the musical life of the city.

His son, Walter Johannes Damrosch, born in Breslau, January 30th, 1862, and trained under his direction from childhood, succeeded him as Conductor of the Oratorio and Symphony Societies. In 1894 he formed The Damrosch Opera Company and gave performances all over the country for a period of five years, retiring from his conducting in 1899 to devote a year to composition. 1900-1902 he conducted German Operas at the Metropolitan and the next season he conducted the New York Philharmonic Society. The following season he organized an orchestra called the New York Symphony which for four years operated on a co-operative basis. Early in 1907 the old Symphony Society was formed again by the guarantors Dr. Damrosch had gathered together to assist in the cause to which he was devoting himself. The old Society rejuvenated prospered and in 1914 the President of the Society, Harry Harkness Flagler, endowed it with an annual income of \$100,000. In the same year Columbia conferred the degree of Doctor of Music on the Conductor. Three years later Dr. Damrosch also returned to the Oratorio Society to take up again the work which had been carried on by his father, his brother, and himself.

In 1920 an extended European tour was taken by Dr. Damrosch and the New York Symphony Orchestra and concerts given in most of the principal cities. The New York Symphony has continuously been active in touring America and



THE NEW YORK SYMPHONY ORCHESTRA, WALTER DAMROSCH, CONDUCTOR
(EXCLUSIVE COLUMBIA ARTISTS)

its influence has been spread out over a truly immense area. Many new works and novelties have been introduced by Dr. Damrosch, the one arousing the most discussion recently being Gershwin's Piano Concerto which was written especially for Damrosch after the sensational success of the composer's Rhapsody in Blue—probably the finest achievement in the form of "jazz."

The work of music appreciation which Leopold Damrosch carried on so effectively during his years in New York has not been forgotten by his son. In particular, the radio has been made use of to bring his lectures and musical illustrations of operas and symphonies to the American public. The eagerness of the father to bring out new works still in the manuscript form has also been matched tirelessly by the son.

During all the strenuous years of conducting and educational work, Dr. Damrosch has managed to devote time to composition. Three operas, *The Scarlet Letter*, *Cyrano de Bergerac*, and *The Dove of Peace*; incidental music to *Iphigenia in Aulis*, *Medea*, and *Electra*; and many other smaller works stand to his credit. In addition he has always been ready to assist in every possible way any worthy musical activity.

In his book, "My Musical Life," there is unfolded a story that will hold any reader spellbound. All the difficulties and successes he met are told there in a simple, natural style that is most fascinating to read. His reminiscences of the leading musicians he knew throw a valuable light on their personalities. All the long period he has been active in music—and that dates from the years of his earliest childhood—is covered in this book. It is one that every person interested in music should be familiar with.

Naturally, Dr. Damrosch saw in the phonograph a new opportunity for spreading musical culture. The Columbia Phonograph Company secured the exclusive rights to his recordings and have issued five records. These appeared a few years ago and have done much to carry on the educational work going on in the concert hall, the lecture platform, in books, and on the radio. Of course at the time they were made it was impossible to issue any large size work, but it is greatly to be hoped that Dr. Damrosch may soon record again, this time under the electrical process and a work of importance and stature.

The five records issued are:

- 7016 M Mozart: Symphony in G Minor (1st and 3rd Movements).
- 7017 M Grieg: Norwegian Dances (Nos. 1 and 2) and Strauss: Roses from the South.
- 7018 M Nicolai: Merry Wives of Windsor Overture and Weber: Freischütz Overture.
- 7073 M Beethoven: Eighth Symphony (2nd and 3rd Movements).
- 7074 M Schubert Rosamunde Overture and Brahms: Second Symphony (3rd Movement).

Most of these works, particularly the overtures, are of course cut a great deal, but for the purpose for which they were issued, they are very good indeed. Before the big things, before complete symphonies on records for America, there must necessarily come the smaller things and the work

of making the public familiar with the most easily assimilated movements from well-known symphonies is a very vitally important one. Pieces like the Norwegian Dances of Grieg also have a value in musical appreciation work that is not easy to estimate. Records like these have paved the way for the wonderful things that are being issued today. The latter would never have been possible without the former, one must never forget that.

The work that Dr. Damrosch has carried on for so many years is still going on with no abatement of his vigor or enthusiasm. And through his writings and demonstration-lectures over the radio his influence is reaching more and more people. Every year he conducts a major part at least of the New York Symphony Orchestra's concerts and his desire to make new things of worth known to the American public never abates.

Dr. Damrosch conducted the first American performances of Tchaikowsky's Fifth and Sixth Symphonies, Brahms' Fourth, Elgar's First and Second, Saint-Saens' Sampson and Delilah, Tchaikowsky's Eugene Onegin, and Wagner's Parsival. Truly a notable list of great works. Of course there are innumerable compositions of less importance which he has performed for the first time or for the first time in America. He has given special attention to young American composers of ability and many of them owe hearings of their works to him.

The crowd of his followers and admirers has always been close behind him, ready to support him to their limit in his endeavors. And this group is always growing. The love and respect that he has won is absolutely unreserved; his friends are always with him heart and soul! And the splendid work he is doing at his Children's Concerts and his simple, unaffected manner of making the children follow the music appreciatively make him the musical benefactor and friend of thousands of the music lovers of tomorrow.

The phonograph enthusiasts of this country may well look forward with anticipation to the time that may come when Dr. Damrosch will issue a major work that will fittingly memorialize on records the abilities and sincerity that have made him so well known and so well loved.

Suggestions to the Dealer

Open Forum

THE letter from Mr. Harrolds in last month's issue and the one from V. F. in the November number have evidently aroused considerable discussion. Many readers have written in to take a stand in favor of the suggested demonstration-recitals of new releases by the dealers and an improvement in the musical intelligences of record salespeople. From Chicago comes Mr. Theodore R. K. Schwartz to swell the tale of the woes of phonograph enthusiasts.

One of the strangest things in the wave of phonograph enthusiasm which this magazine has helped to bring to the surface and make plainly visible (and incidentally, articulate) is the suppressed resentment which has evidently been smouldering for a long time in the hearts of many record buyers. In the past they have been isolated, scattered, never realizing that there might be many more persons of similar tastes in their own community. The Phonograph Societies and the publication have shown them a little indication of their own strength and now they are not slow to give voice to the feelings which they have been keeping to themselves for many years.

Mr. Schwartz undoubtedly speaks the minds of many enthusiasts as well as his own.

OPEN FORUM, PHONOGRAPH MONTHLY REVIEW:

I observe with considerable sardonic amusement V. F. and Edward C. Harrolds daring to lift up a feeble protest against the tyranny which the stupidity of Phonograph Dealers have laid on Americans interested in recorded music. I say stupidity of the dealers, because I cannot give them credit for directing their actions consciously. They simply know no better. That they have been able to "get away" with it so long is not a particularly high tribute to the independence and self-respect of record buyers. Even looking at the matter from a purely commercial standpoint, is there any other commodity sold by dealers who know as little about what they are selling as the phonograph dealers know about records? The man that runs a hot-dog stand knows something about the frankfurters he sells, but a record salesman knows nothing about his records!

Mr. Harrolds' unpleasant experiences with the dealers were mine for many years. Now I have sense enough to keep away from them altogether, and buy by mail on the strength of the manufacturer's announcements and my own knowledge of the artists and compositions. Buying records unheard in this way, I often make mistakes, but at least I have the satisfaction of preventing the local dealers from getting any commission. Now, with the help of reviews, etc., I am able to do fairly well. I absolutely refuse to have anything to do with dealers who cannot serve me intelligently.

The members of that gentry have called me "crank" often enough in the past for me to understand that they can never realize any other point of view outside their own musical ignorance. Of course, I am fussy, because I know what I want and what I don't want and I am persistently given the latter for the former. I am no more excessive in my demands from record salespeople than I am from those in bookstores, music publishers, or art shops. I know dozens of each of the three latter where I can not only get what I want, and not get what I don't want, but actually learn about something new which I will like or need.

I make no pretensions of knowing all about records, books, pictures, etc. and I expect to learn

something when I visit the places where they are sold. But I firmly refuse to "learn" from a salesperson who knows nothing about subjects in which I am at least reasonably grounded. Phonograph salesrooms are the only place that this is attempted and consequently I no longer patronize them.

On the last occasion I did so, the head record girl, who had been in the business for at least ten years, told me with asperity, "You seem to expect me to know everything about records and orchestras and foreign companies and goodness knows what else!"

"Most certainly," I told her, "I do expect you to know almost everything about records and artists and companies. *It is your business!* I devote a very small part of my time to the phonograph and you devote a very large part of your time; why shouldn't I expect you to know far more than I do. Yet you are the person who asked me if it wasn't Paul Whiteman's orchestra that played Sibelius' Valse Triste, and when I asked what Mengelberg's Coriolanus Overture was like, replied, 'Oh, it's just the same thing as that other overture Mengelberg did a little while ago.' The other overture, 'just the same,' was Weber's Oberon! You deal in recorded music; it is apparently your life work. And yet when I demand that you know about records and music,—in other words, know your business,—you consider me unreasonable!"

Until the time when all these people who do not know their own business and take a positive pride in not knowing it are set to work digging ditches and scrubbing floors, recorded music can never make any great advance in this country. The two classes of people to whom the greatest efforts should be made to sell good records are musicians, either professional or amateur, and the untrained, music-hungry persons who are eager to learn. Both classes are repelled by the present dealers. These dealers are thus the greatest drawback to the progress of the phonograph instead of the pacemakers and trail breakers.

One reason radio made such great strides for a time was that everybody interested in it, including the dealers, was truly enthusiastic and well grounded. Every moment was spent making parts, devising new wiring, etc. But I have never seen a record dealer devoting an instant to studying his instruments or his good records. The advice on how to sell the new machines is learned by memory and repeated in parrot-like fashion. No attempt is made to prove the statements made. In spite of the not unconsiderable amount of spare time, the dealer never gives an instant to the study of music, of foreign catalogues or even of his own, or of the serious music which he carries or should carry in stock. How can he do business?

A friend of mine in Milwaukee recently wrote me that he had seen a record salesgirl at a symphony concert. I replied that either he was

mistaken, or he was a liar, or that the millenium had begun. Someday, sometime, it will come to pass that those who sell recorded music will know records and know music. From that time will date the growth of a vast body of American music lovers.

THEODORE R. K. SCHWARTZ.

Chicago, Ill.

In contrast to Mr. Schwartz's heartfelt and strongly expressed utterances, comes a note from D. R. on the subject of re-recording.

OPEN FORUM, PHONOGRAPH MONTHLY REVIEW:

May I express in your column a suggestion to the manufacturers regarding the records which they are re-recording by the new process? I have noticed in several cases lately that records mechanically made have been withdrawn and either not replaced or re-recorded in inferior versions. Also, the companies in their efforts to duplicate the catalogues of their rivals often issue works which already have been done so well that it is foolish to attempt to emulate them.

I recently heard the Brunswick Company's *Danse Macabre* of Saint-Saens, played by the Cleveland Symphony and issued this month. It seems to me almost an insult to the intelligences of phonograph enthusiasts to attempt to issue a badly cut, poorly played and recorded version of this piece when there is already such a splendid record by Stokowski and the Philadelphia Symphony. I was interested to read in the latest copy of "The Gramophone" that Mr. Compton MacKenzie ranks the Stokowski *Danse Macabre* as the best orchestral record up to date. He says, "I now must add Stokowski's name definitely to the list of conductors who have expressed their personalities through the gramophone. This *Danse Macabre* is more like the orchestra as one hears it, not in an empty hall, but in a full hall, than anything we have been given yet. Mind you, it is obviously easier to obtain a triumph with the *Danse Macabre* than with Wagner, but still this record is really amazing." If the Brunswick Company could make a still finer record of this piece, they would be fully justified in issuing it, but to put out such a far inferior version is very poor business.

I mention Brunswick particularly because this action is in such contrast with a previous one. I had already possessed two very good records of Mendelssohn's *Midsummer Night's Dream Scherzo*, but on the strength of R. D. D.'s enthusiastic review in the October issue of this magazine, I purchased the new Brunswick

Toscanini record. The reviewer did not exaggerate: here is a true masterpiece. No matter how many versions I might have had, I couldn't have been satisfied without this one.

In the new Victor catalogue I regret to see several splendid records withdrawn. The Meistersinger Overture by Coates was one of the finest records ever issued. My only hope is that he may re-record it as successfully as he has done with his other Wagnerian records. (And by the way, why are not the rest of these being issued in this country? I have expected every month to see Siegfried's Death Music, the Rhinegold Prelude, etc.) Another good record is Dukas' *Sorcerer's Apprentice*; this, however, is almost sure to be improved by a re-recording.

I am glad to see the recent additions to the Music Arts Library of Victor include so many fine mechanical records, but I resent the attitude of even the Victor dealers toward them. One dealer termed them sneeringly, "That old mechanical stuff." Yes, that old mechanical stuff, but records like Tchaikowsky's *Fifth Symphony* will never be surpassed.

It can easily be understood that each company wishes to have its own version of well-known works in order that it may not be necessary to turn people wanting those works over to their competitors. When they sell an instrument to a person, for example, it is only natural that they want to sell their own records as largely as possible, but if they do not have the pieces he wants, they must necessarily lose him to another company who has a recorded version of the works. But in duplicating versions in this way care should be taken that the new version has a real value by itself and also a valid excuse for existence when there already is a good recording out. The Brunswick *Marche Slav* and the Victor version are excellent examples. Both are not only good, they are so individual in every respect that there is ample room for both in the recorded world. Similarly with the Victor and Columbia *Unfinished Symphony*. The new Columbia 1812 Overture has the merits of completeness and electrical recording to justify it.

There are so many fine things awaiting recording that only the very necessary duplicates and re-recordings should be made. It seems to me that a company should hesitate a long time and well consider the advisabilities before issuing a new version of an existing recording that is not either clearly superior or distinctly individual.

D. R.

Worcester, Mass.

The conclusion of "Musical Spain via Phonograph" by W. S. Marsh
will appear in the next issue.

Peter Ilich Tchaikowsky's Biography and Recorded Works

By Dr. K. E. BRITZIUS

(Continued from the November Issue)

BUT there it met with some more bad luck for Hanslick, the conservative Viennese critic, took it upon himself to criticize the concerto severely. He declared that he could almost hear the piece "stink," and said that the Violin is no longer played but "beaten black and blue." Unfortunately the composer took him very seriously, and never forgot Hanslick's words. There are no complete recordings of this popular concerto, although one can find plenty of versions of the Canzonetta. Preferences for performers will naturally vary, but the Columbia recording on the economical black label should not be overlooked.

Tchaikowsky's fame now was spreading outside of Russia. When in Vienna the composer noticed a violin and piano arrangement of his Barcarolle (June of the Season) and a flute arrangement of the popular Andante cantabile. Paris knew his Piano Concerto, The Tempest, Chant sans paroles and his Serenade. Berlin had heard Francesca da Rimini and Vienna the Violin Concerto. Tchaikowsky changed his residence frequently. Paris, Clarens, Florence, Rome, Venice, and Kamenka all pleased him in turn and then boring him, he would move on. At Kamenka two movements of his first suite were composed. One of these, the March Miniature is available on record by the Boston Symphony Orchestra under Dr. Karl Muck, Victor No. 547. Well played, well recorded, this work makes a charming addition to one's library. It has always proved a favorite and was encored from the very first. Another favored composition from this period is the Melodie, Op. 42 no. 3, for violin and piano. It can be had by Elman, Huberman or Kochanski, and for 'cello by the great Casals. After his opera, the Maid of Orleans, with its attractive Air des Adieux, comes the Capriccio Italien. This work is a souvenir of Tchaikowsky's residence in Rome. The opening fanfare is based on a bugle call of the Italian Cavalry which he heard there every evening while living near the barracks of the Royal Cuirassiers. Sir Landon Ronald conducts the Royal Albert Hall Orchestra for the H. M. V. record, D124, and Sir Henry Wood conducts the New Queen's Hall Orchestra for the English Columbia version, L1230. The composer considered this a very brilliant and effective work. Op. 47, seven songs, contains the Pilgrim's song which Chaliapin has recorded in Russian. Victor no. 1104.

In the fall of 1880 Tchaikowsky was requested by Rubinstein to write an important piece for

the Moscow Exhibition. His muse continued to be very good to him for in twelve days he had ready the festival overture, Eighteen Twelve, Op. 49, and a Serenade for String Orchestra in four movements, Op. 48. In a letter to Nadejda von Meck he described the overture as very noisy and said he preferred the Serenade which he wrote from an inner impulse. There are many recordings of the Overture, but for a complete version one must go to European catalogues. Of the Serenade one would know very little but for the enticing record of the waltz movement by Heifetz. Victor No. 6155.

Business in Moscow and St. Petersburg frequently forced Tchaikowsky to return to them. He always detested such visits and at these times his letters would become irritable. He would stay in the cities only as long as was necessary, and then would hurry away, often to Italy. At Nice (1881) he learned of the death of Nicholas Rubinstein. The news was a severe shock for Rubinstein was a much needed friend. He had always been the first and most successful interpreter of Tchaikowsky's music. In Rome Tchaikowsky, very sad, composed his Trio in A Minor, Op. 50 and dedicated it to the Memory of a Great Artist. It is a magnificent work with a plaintive and funereal coloring. The two sides of a record which Odeon gives us of the trio No. 3080 can only make us wish for a complete recording. The labelling of this record is misleading—Trio in A Minor, *Part one and two*. Part one turns out to be a generously cut version of the first movement, while part two is actually Variations five and six of the second. There are two Polydor records of the Variations which include the numbers 1, 2, 4, 5, 6, 9, and 11. With Rubinstein's death Tchaikowsky realized his ideal days might soon be over. There was the possibility that he might be expected to fill Rubinstein's place at the conservatoire. Such an idea filled him with dread. Then, too, he would now have to present his own works. Clearly, the Russian capitals were beckoning.

V

The actual return to Moscow proved a slow and painful one, for his antipathy for the city was a strong one. In one of his first letters on an attempted stay in Moscow, he wrote, "life is impossible for me, except in the country or abroad . . . I can not live a day or an hour in either of the Russian capitals without suffering." He soon left for one of his favorite resting places. A new opera, Mazeppa, now occupied his time. The effort its composition cost him gave him

anew the depressing thought that his powers were decaying. The rehearsals completely exhausted him and immediately after the first performance he left for Paris in an exceedingly nervous state. The St. Petersburg performance then suffered because of his absence. His publisher reproached him for running away and had little trouble in convincing him of his mistake for Tchaikowsky already realized that his anti-social temperament was his worst enemy. Consequently his wanderings abroad now displeased him. He decided to take an estate of his own near Moscow and attempt to fill the new role his popularity demanded and to enter a wider circle of acquaintances. He moved to a country estate at Maidanovo. With great happiness he heard his new suite (the third) obtain a triumph under von Bülow in St. Petersburg, and witnessed his opera, *Onegin*, in a command performance before the Emperor, receive an ovation.

His daily life at Maidanovo was a regulated one. He composed, orchestrated, corrected scores or wrote letters from 9:30 to 1:00 P.M. After dinner he walked for two hours in the open, regardless of the weather, thinking out and jotting down new ideas. Then he had tea and worked again until seven. After supper he spent the evening with a few friends at cards or reading. A symphony on the subject of Manfred, suggested by Balakirev, was to be his next large work. It caused him much trouble but was finished during the summer and was ready for performance in the fall (1885). A new opera, *The Enchantress*, then occupied his time. After a busy winter season in Moscow, St. Petersburg, Tiflis where he received a tremendous ovation, and Paris, he again entered the routine life at Maidanovo. During the next season in St. Petersburg he was royally entertained by the leading musicians in Rimsky-Korsakoff's circle, and in Moscow, after fighting a morbid shyness, he was pleased to find that he could conduct. This was an all-important discovery. So, after finishing his *The Enchantress* during the following summer, in the fall of 1887 he appeared in Moscow in the previously dreaded role of conductor. He directed the first performance of the *Enchantress* to a brilliant and artistic success. He then tried his skill with a symphony orchestra and was again well received. These successes ushered him into the last phase of his life, five years as a composer-conductor in the musical centers of the world.

VI

During the last half-decade of his life in spite of practically a triumphal tour through Europe and America, Tchaikowsky was not entirely happy. The dark mood of despair hovered too closely. Conducting fatigued him, sapping his strength; the social whirl he found himself in, as visiting conductor, often irritated him to the point of exhaustion.

On his first tour, he struck out for Berlin and Leipzig in December of 1887. There he met

Brahms, whom he found very pleasant, and Grieg, who completely won his heart by his kindly nature. Then to Hamburg where he made a sensation, Sapellnikov playing his Piano Concerto. In Prague he was feted, there he met Dvorak. In Paris, where everything Russian was then in vogue, he became the fashion. But the realization that he was taxing his health and strength too heavily, followed and tormented him. He concluded finally that it was better to live quietly and without fame. After four days in London, it was with great joy that he found the fears and pleasures of his first concert trip over. He hurried back to Russia.

By the end of the summer, the fifth Symphony, Op. 64, in E Minor, was completed. For some reason the composer was filled with gloomy misgivings about it and when Petersburg received it indifferently he felt that it had gotten its just deserts. Many critics now have come to feel that this fifth Symphony is his greatest work. So it is with rare fortune that one can obtain it complete on records. H.M.V. D759-764. Albert Coates conducts the Symphony which was considered, at the time of its publication in 1924, the greatest orchestral recording ever achieved. There seem no better program notes for this mighty symphony than those by James Huneker in his *Mezzotints in Modern Music*. He finds it the most Russian of all Tchaikowsky's symphonies and writes, in part, "Its pregnant motto in the Andante which is intoned by the clarinets, is sombre, world weary, and in the Allegro the theme, while livelier and evidently bucolic, is not without its sardonic tinge. The entire first movement is masterly. . . . But what an impassioned romance the French horn sings in the second movement! It is the very apotheosis of a night of nightingales, soft and seldom footed dell, a soft moon and dreaming tree-leaves. Its tune sinks a shaft into your heart and hot from your heart comes response. How that slow waltz with its lugubrious bassoon and capering violins in the trio affects one! A sorrowful jesting, quite in the Russian style. It is a country where the peasants tell a joke with the tears streaming down their faces and if the vodka is sufficiently fiery, will dance at a funeral. The clatter and swirl of the Finale is deafening. . . . All the romance, all the world-weariness has fled to covert and the composer is at his worst with the seven devils he has brought to his newly garnished mansion." Havelock Ellis takes pleasure in comparing this fifth with the Beethoven. "Both symphonies, it seems to me, deal with life as a personal problem, both follow a similar order, and both end joyously and triumphantly. But in this common scheme, how immense the contrast in temper and outlook! The symphonies start in a rather similar mood. . . . It is in the Andante which follows that one seems to feel the profound difference between the muscular aggressive Beethoven and the yielding feminine Tchaikowsky. . . . The Finale attains the full expression of Tchaikowsky's gospel, in which beauty leads on to harmonious energy, and the initial challenge

of life is accepted, transmuted from the minor to the major mode, merged into triumph and gladness."

Tchaikowsky's second tour began in January, 1889. He had scarcely gotten through Cologne when he regretted it. In Hamburg he was pleased to find that Brahms liked his fifth symphony, with the exception of the Finale. In London the Piano Concerto was heard for the first time and Sapellnikov, at the piano, obtained the larger share of the applause. The tour over, Tchaikowsky, joyfully returned to Russia. But he had hardly arrived when, as he wrote to Nadejda von Meck, the prospects of the season frightened him. In another letter to his benefactress he wrote that he realized with intense dissatisfaction the amount of time conducting and rehearsals consumed, when his real business was to compose.

Tchaikowsky considered his new opera, *Pique Dame*, his masterpiece. He had written it mostly in Italy with much joy. At its first performance, although well received by the public, it was condemned by the critics, some saying that it was his weakest work and others finding it strongly reminiscent of other composers. Curiously, the only record from the opera in American catalogues reminds one strongly of Mozart! This is the "*O viens mon doux berger*" (My dear Shepherd), sung by Destinn and Duchene for Victor, no. 8017.

In the fall of 1890, Nadejda von Meck's financial position forced her to discontinue Tchaikowsky's annuity. Fortunately the composer's works were now so favored that the income from *Pique Dame* alone could replace the missing allowance. But when Nadejda von Meck's finances again improved, a strange thought came to Tchaikowsky. He felt that she had used the first excuse to get rid of him. This idea grew, and soon seemed to poison his whole existence, for he convinced himself that he had been only the object of a rich woman's caprice. That such a realiza-

tion was a terrific blow to Tchaikowsky is easily understood when one realizes how disillusioned and world-weary Tchaikowsky had become when Nadejda von Meck's friendship magically appeared as a place of refuge. It was an uncommon friendship, through his music alone, and both of them regarded it so sacredly that they never dared to meet and know each other in any way but through their letters and his music. It was only because Tchaikowsky cherished this relation so highly and felt that with his music it was the only worthwhile thing in his existence, that he guarded it so jealously. This jealousy caused him to magnify any possible blemish so greatly that he finally convinced himself that his heaven had now tumbled down about him, and in fact had never existed! He had only duped himself, he thought.

The winter season, fortunately, kept Tchaikowsky very busy. A fantasia, *Hamlet*, a sextette, and a ballet, the *Casse-Noisette* occupied his pen. A proffered American tour seemed so financially attractive that he accepted it, not without many misgivings. Sad and homesick, he embarked from Paris for New York City in April, 1891. In spite of his dread for society and his nostalgia, the American tour was successful. He was well entertained and the newness of things kept him interested and out of himself. Sunday closing of Cafes bothered him, and he wrote a note of regret in his diary that, "one can only obtain a glass of whisky or beer on Sunday by means of some fraud." Tchaikowsky was much pleased with his hosts. Andrew Carnegie, "the possessor of \$30,000,000 especially received much praise in Tchaikowsky's diary for his congeniality and cordial friendship.

(To Be Continued)

(Note: Coates' version of the 5th Symphony and a complete "1812" are now available in this country. The former in the Victor Music Arts Library, the latter Columbia 7114-6M.)

From Jazz to Symphony

Self-Education in Music by Means of the Phonograph

By MOSES SMITH

THE last instalment of this series left off with a short discussion of the music of the polyphonic era and prepared for a consideration of symphonic music by Haydn, Mozart, and Beethoven. Instead of plunging immediately into this subject I am going to pause to pick up a few loose ends in the previous articles. Music appreciation as treated in the class-room is a somewhat different matter from self-education on the phonograph, even though the end is the same. And I am, therefore, going to act on the sugges-

tions of correspondents and friends who have made requests for more enlightenment on certain matters. In fact I should like to take this occasion to ask my readers to send in suggestions to, and criticisms of, this series. I have already mentioned the fact that my conversion to the phonograph came at a late stage; and I realize that many readers will have helps in manner of treatment. There is no reason why the whole thing should not be treated in an informal fashion. In that way it can be most profitable to everyone.

Readers of the previous articles will recall my discussion of melody and rhythm. Several persons have taken me to task for what they term a theoretical treatment. They want to enjoy symphonies at once. But I tried to make it plain at the very outset that such a thing was impossible. There must be preliminary training. The advantage of using the phonograph is that such preliminary training may be made enjoyable. The editor replied to one of my critics very aptly by telling him that he (the critic) was by his own confession previously in utter ignorance of good music and how it was made. But now he realized his ignorance, whereas before he hadn't even known that he didn't know. And so this man was already on the way to a true enjoyment of the musical classics, for he was no longer, at least, under illusion. Another reader very kindly wrote in to say that now he had some inkling of what was meant by the term "rhythm," of which he had previously been entirely unaware. A third wrote similarly about melody, but wanted more phonographic examples. I had already anticipated that objection, however, by planning to list at the beginning of this article various types of records.

An interesting example of the confusion in which listeners are often led was furnished to me a short time ago. While I was at the Studio one evening the editor and I decided to tune in on a performance of the Beethoven Fifth Symphony by the Boston Symphony Orchestra, broadcast from Symphony Hall. The first turns of the dial brought out the sounds of a Jazz Band playing in its wildest manner. Then we got Walter Damrosch giving a concert with the New York Symphony Orchestra, punctuating the music with verbal explanation. Finally, after much difficulty, we got the Boston Symphony in time to hear most of the very eloquent performance. But occasionally we heard all manner of apparently extraneous sounds. After the end of the Symphony a slight turn of the dial brought another jazz orchestra.

I am not writing these things in criticism of radio, but simply to indicate the horribly mixed-up ideas an untutored listener must get from hearing such varied programs on the same evening, frequently within an hour. The need for understanding and creating for oneself a set of standards becomes obvious; and even more obvious, the need for intelligent, ordered listening, rather than random and haphazard reception of any music that comes your way. After you have had a systematic listener's drill you will be prepared for listening to so many different kinds of compositions—and then you won't want to: you will pick only the best!

While on the subject of rhythm I suggested that the reader play records and keep time to them. I want to mention here some of the best illustrative examples. In marches the rhythm is generally clear because of the marked accents. Sousa's "Stars and Stripes Forever" (Brunswick 2010, Columbia A-5848, Victor 20132, electrical, and Victor 35389, mechanical recording) presents

quadruple time, that is four beats to a measure. The first beat is much more strongly accented than any of the other beats, and the third beat is the next most marked. If you are marching in step, you will put your left foot down on the first and third beats of the measure, and your right foot down on the second and fourth beats. The ludicrous situations that result when men are "out of step" in a marching company are due to a lack of grasp of this elementary principle. An example of strong two-beat time is furnished by the "Parade of the Wooden Soldiers" (Brunswick 2432, Victor 73366, Columbia A-3628). The effect of duple instead of quadruple time is to make the rhythm stiffer, and it is just this effect that is wanted for wooden soldiers. In fact in this second illustration both beats are of almost equal importance. One can almost see the jerks of the wooden legs rising and falling. The same effect of rigidity is obtained, however, in quadruple time in the case of Victor Herbert's "March of the Toys" (Brunswick 20006, Victor 55054, mechanical). Here, too, the beats are of almost equal importance, though the first stands out with sufficient prominence so that you can follow it:

The above selections are all intrinsically worth while, and very valuable, of course, for this study of rhythm. Some musical highbrows consider themselves above such things as marches, but there is an exhilarating influence from them which is produced in not quite the same fashion by any other music. Examples of triple, or three-beat, time are best chosen from waltzes and minuets. In a waltz the first beat is strongly accented, and the following two are generally very weak. But the speed with which the beats succeed one another varies, and so we have slow waltzes, fast waltzes, and moderate waltzes. An example of a slow waltz is Victor Herbert's "Kiss Me Again," which is so well known and has been recorded so often that I shall not list the catalogue numbers. The effect of languor induced by the slow tempo is heightened by retards and prolonged notes. Yet it is easy to follow the rhythm, especially in an instrumental arrangement. A waltz of a more rapid tempo is the well-known "Blue Danube" by Johann Strauss. Of this work, also, there have been several recordings by the various companies. To some of them you can dance very readily, to others, like the brilliant new recording by Stokowski and the Philadelphia Orchestra (Victor 6584), not so readily, for they are played for concert purposes, and more liberties are taken with the rhythm.

The thing that distinguishes a minuet from a waltz, at least as far as the rhythm is concerned, is that in a minuet the beats are stressed more or less evenly, with, as a rule, only a slight accent on the first beat. Of course, there are other factors that affect rhythm besides number and stress of beats: for example the structure of the phrase. But I am treating here only the very simple elements. If you watch a conductor beating time for a waltz you will note the downward jerk for the first beat and then two shorter swings of the arm to complete the triangle somehow. In

the case of the minuet, the triangle is regular with equal sides. There are many recorded minuets, probably the best-known being the Beethoven minuet in G (Columbia 3M, Victor mechanical recordings by Powell, Elman, and Zimbalist). This is a slow minuet. A more interesting one is the "Celebrated Minuet" of Boccherini (two mechanically recorded versions on Victor, 718 by Kreisler and string quartet, and 798 played by Philadelphia Orchestra). In this case, however, there is a syncopation which may be slightly confusing at first. For the typical triangular effect the Minuet from the Mozart Symphony in E flat is best, as well as musically most engaging (Columbia Masterworks Set No. 39, Victor 6303 mechanical). The middle section of this minuet, known as a trio, has, you will notice, a similarity in character to a waltz.

In the field of folk-songs, which were discussed in the last issue, there is a wide range of choice. The closest approach to American folk-music is the Negro spirituals. "Nobody Knows de Trouble I've Seen" is a lovely melody with almost heart-breaking pathos (Brunswick 13071, Columbia 71 M, Victor 20068). Structurally, this melody is very sound, consisting of a first and third sections alike, with a contrasting middle section. Closely akin to folk-music, although composed by a definite individual, are the songs of Stephen Collins Foster, which were described at length in the last issue by Mr. Appel. Musically these songs have all the characteristics of folk-songs, and the wonder is that one man was able to produce so many of them. Of the English folk-songs none is more lovely than "Drink to Me Only with Thine Eyes" (Columbia 4003-M, Victor 6197, 1061, 6072 mechanical—all of these are vocal). The "Last Rose of Summer" (Brunswick 2703, Columbia 109-M, Victor 6343, 6123) represents the summit of Irish genius for melody. "Annie Laurie" (Brunswick 2519, Columbia 57-M, 5032-M, A-1491, Victor 6112, 6217, 686, 740) is a good example of Scotch folk-song, while "All Through the Night" (Brunswick 13095, Columbia 58-M, Victor 563, 6318) is a lovely Welsh type. There are many beautiful examples to be cited from the continent, but the above offer ample idea of the characteristics of folk-music. All of them are built on sound melodic principles, otherwise they would not have come down to us.

I want to give a few phonographic illustrations of a common use of the motive, a musical term I have already explained. The motive is not only repeated during a section of a piece, but often throughout its entirety on various occasions. If you listen to a recording of Beethoven's Fifth Symphony (Columbia, Victor, Polydor, Odeon) you are struck at once by the characteristic first four notes. These notes, at least in rhythmic pattern if not always in melodic, recur constantly throughout the first movement. But more than that, you can hear them again in the third movement of the Symphony shortly after the opening, and often thereafter. And in the final movement, after very exciting music, there comes one of the most dramatic moments in any score—a

hush, followed by the motive originally heard, only this time in the guise which it appeared previously in the third movement. Another instance of the same sort of treatment occurs in the Schumann Quintet for Piano and Strings (Victor 6462-6463), where the opening motive of the first movement is repeated just before the close of the last. The effect of reintroducing such motives is to lend greater unity to the composition as a whole—provided that the motive comes back naturally, and is not artificially forced in. In more recent Symphonies examples of such unification are many, notably the Cesar Franck Symphony in D minor (Columbia Masterworks Set No. 10), where the third movement employs on several occasions material from the two preceding movements.

I have digressed considerably from the line of my discussion in the series of articles but I hope I have made some points clearer. In the future articles I shall feel free to do the same thing, in accordance with my remarks above about the informality of the series, and the desirability of accepting current suggestions. To return now to the development of symphonic music, which I wish to describe in outline. Remember that the previous music of the seventeenth and eighteenth centuries was, for the most part, polyphonic or many-voiced. It consisted of the weaving in and out of several voices, or parts, each of which moved independently of the other. Such music, for all its beauty, is highly involved and intellectual, and makes great demands on the listener. Consequently I hardly expect the less initiated of my readers to attempt to enjoy the great works of Bach and his contemporaries at this stage. But the music that followed was what is called homophonic, or one-voiced. This does not mean that in it only one instrument or voice is playing or singing, but that one performer is at any given time more important than the others. One part, to put it briefly, carries the melody.

Now melody by itself, as I have repeatedly pointed out, is not music, and cannot long sustain the attention. Neither can rhythmic melody. There must be a background, and in music this background is called harmony. Whereas in the polyphonic music the harmonic element was automatically supplied by the agreeableness of several voices performing together, in the homophonic music it was necessary to create the background. Now for the average music-lover who knows little of the technique of musical composition, the term "harmony" is a bugaboo. He thinks that it is some mysterious process attainable only after long study. It is true that composition of any worth demands this study, but it is also true that the fundamental harmonic concepts necessary for intelligent listening may be readily grasped with comparatively little training. Another bugaboo has been the use of notes. I have seen countless cases of students of music appreciation, who read their educational books diligently until the unfortunate author made a musical quotation in notes, whereupon the student threw up his hands in despair. I shall try to avoid this difficulty, and

I have no intention of burdening the reader with the printed representations of sound (for that is all that notes are), even though I think the prejudice a silly one, for notation may be easily learned.

The basis of modern harmony lies in the nature and construction of the scales. I have already described the difference between the major and minor scales. Whatever I say about harmony applies, as a general rule, to both types of scales. There is a further relationship, however, between the two types, and since this relationship has important harmonic consequences I shall refer to it later on. But the scales themselves are the result of a long process of evolution the result of which was to make them fit for harmonic treatment. The relationships between the various tones of the scale is what is so important. The first and most important tone of the scale is called the keynote, or tonic. If you cannot sing a scale, play a record of, say, "America." The first tone of the melody that greets you is the key-note. The reason why it is called key-note is that it is the "key" to the melody. It is not so important because it begins the composition, but it is very important in that it ends it, as in the case of "America." It is the point of repose. If the piece did not end on this note you would have the same feeling of incompleteness that you have if you stop the record in the midst of the playing. Almost all familiar melodies end on the key-note, no matter how widely they may have strayed from it during the course of development of the various motives. In fact, until the beginning of this century it was anathema for a composition to end on a chord which did not have the key-note at its bottom. And even in this day of musical rebellion, some of the wildest scores end up on a perfectly innocuous key-note.

Now let us go back to the record of "America." The tone of the melody with which the syllable "try" of the word "country" coincides—in other words, the third tone of the melody—is the second tone of the scale. It has among musicians another name, but it is not necessary for the amateur to burden himself with a good many of the terms employed by professionals. In spite of its proximity in pitch to the key-note, this second note is actually very distantly related to the first. The very next note of the melody is the seventh note of the scale. When you hear the word "Sweet" you also hear the third note of the scale. "Sweet land of . . ." With the word "of" you have the fourth note of the scale. "Land of our," etc. With the word "land" is sounded the fifth note, or dominant, a term so often used that it is well to know it. "Let freedom ring." You hear "let" and the sixth tone of the scale simultaneously.

That completes the various degrees (as they are called) of the scale. "But what of it?" a reader may ask. The answer is that so far the scale is still not very meaningful, except for some

untutored listeners who have been amused to learn that a melody is built on a scale. But let us consider another patriotic song, and we shall begin to get an insight into the relationships that exist between tones of the scale. Play a record of "Columbia, the Gem of the Ocean" (Brunswick 2433, Columbia A-2239—no pun intended!) The key-note comes with the first syllable of the word "Columbia" at the start. Sing the words with the record and stop at the end of the line, "A world offers homage to thee." In spite of the fact that the last tone you have sung has been the fifth degree of the scale, the pause seems a natural one. You could almost stop here entirely, the fifth seems such a convenient resting-place. What has happened? During the progress of the first four lines the tune has gradually worked from the original key into a new one. In this new key the key-note (or resting-place) is the note that was the fifth in the old key. Without inquiring further, finish the record, still singing the words. At the end of the piece you are singing the original key-note—you are "back home" after an excursion during which you had an extended stop-off. The fifth and sixth lines—"Thy banners make tyranny tremble, When liberty's form stands in view"—seem to be definitely in the second key, but the very beginning of the seventh line is the key-note of the first instance, and thereafter, to mix metaphors, you are on terra firma again.

This process of changing key, a process very fascinating to listen for, and of the utmost importance in the creation of great music, is called modulation. The important thing to remember is that the new key has the same kind of scale as the old; its successive degrees are spaced from each other in the same intervals as were those of the old key. But the pitch is higher. And that is the essential difference between any two keys: Any given degree of the scale of C is lower in pitch than the corresponding degree of the scale of G. I mention only relative differences here, leaving for later the exact differences in pitch. Now it was not mere accident that in the case of the last illustration the modulation should have been to a key whose first tone was the fifth of the previous key (or, as musicians put it in less words, the new key is a "fifth above" the old). It is the most natural thing in music to modulate to the dominant (another way of saying, "changing to the key a fifth above"), and this particular modulation is so much more common than any other that it has given to the fifth tone its name, *i. e.*, dominant. As to the reason why it should be particularly the dominant and not anything else, that is a problem of acoustics which some of my more studious readers may inquire into later.

The next most important tone of the scale, after the tonic and the dominant is the fourth one, counting upwards. It is called the sub-dominant for the reason that if you drop a fifth

below the original key note you will strike the fourth tone of the scale, except that it is an octave lower. Modulations to the sub-dominant are also very common. And as in the case of the dominant, acoustical facts determine the reason for the importance of the sub-dominant.

The three degrees of the scale thus far discussed—tonic, sub-dominant, dominant—form a trinity of paramount importance in understanding the elementary principles of harmony.

(To Be Continued in the Next Issue)

Music Through Records

By HENRI PRUNIÈRES

IT was only a few years ago that musicians used to grow indignant when they heard it said that the day would come when the phonograph would no longer be a detestable apparatus for ridiculous nasality, offending their ears by its stupid refrains, but would become a faithful servant of the Muses, allowing us to hear moving transcripts of the greatest masterworks of music.

This prediction, then believed daring, is already an accomplished fact. The newer gramophone models, both in Europe and America, bear only the most distant likeness to those which were current before the war. Tonal values are reproduced today with an equality and homogeneity quite perfect, and the nasal qualities have disappeared. Just as photography offers us a glimpse in black and white of the visible universe, so the phonograph gives us an impression in sounds not precisely those which the ear might catch. The machine distorts them ever so slightly. As the eye forgets to look for color in the procession of images on the motion picture screen, so the ear quickly learns to submit to the illusion of hearing the human voice or actual instruments.

The phonograph, under these conditions, becomes a precious companion for music lovers. Of course, there are more people who use it to dance to than there are who take the opportunity of listening to masterpieces, but I know many amateurs who, comfortably seated in an armchair, are wont to follow a score as the records of a symphony, a sonata, or an opera wind off.

The French Gramophone Company (Compagnie Française du Gramophone) has undertaken a sustained artistic effort these past few months. Thanks to the work of their excellent orchestral director, Piero Coppola, they have succeeded in recording music of the rarest quality. I would cite as foremost example their series of discs of the "Pelléas and Melisande" of Debussy.

The vocal interpretation is of the highest order. M. Panzera is doubtless the most perfect Pelléas we have yet heard, and his voice comports admirably with the requirements of the gramophone. I should be tempted to say as much of

M. Vanni-Marcoux, a superb Golaud, whose morrant voice accommodates itself marvellously to the mechanical requirements. Mlle. Brotheier is an excellent Mélisande, and M. Willy Tubiana an Arkel of merit. The orchestra does justice to all the details of this precious score.

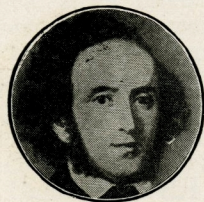
The attempt to record "Pelléas and Mélisande" was a particularly difficult one, since it is recognized that the orchestral music of Debussy, filled as it is by fugitive and delicate nuances, lends itself ill to mechanical reproduction. The result in this instance, however, is magnificent. One should hear all the interludes, the scene at the fountain, that of the tower, the love duo, and Golaud's recitatives in the second and fourth acts, in order to appreciate to the full the beauty of these discs. The innate lyricism of this music, its freedom from grandiloquence or rhetoric move a listener in a quiet room with much more force than in the playhouse. But it is regrettable that the necessity of separating the most significant passages within the enforced limits of single discs obliges the operator to make very considerable cuts. At the moment, however, it is scarcely possible to plan a complete audition of "Pelléas" for the records; and it is part compensation to be able to have at one's disposal the finest scenes from this masterpiece.

M. Piero Coppola has also recorded "The Fire Bird" and the "Petrouchka" of Stravinsky. The thick and incoherent orchestration of "The Fire Bird" meets the requirements of the phonograph less ably than that of "Petrouchka." These latter records are among the most beautiful I have heard. The orchestra of "Petrouchka," with its clear timbres opposed to each other in bold contrapuntal patterns, and with the interwoven piano part, preserve for the gramophone an extraordinary color and brilliance.

Let us hope that this bold initiative will be appreciated by the public, and that other publishers of discs will stand ready, like the Gramophone Company (Compagnie du Gramophone), to mix in with their recordings of fox-trots and blues a few masterpieces of modern music.

(See page 192 for information about M. Prunières and the above article.)

LATEST ADDITIONS TO COLUMBIA MASTERWORKS



MOZART: Symphony No. 35, in D, Opus 385; in six parts, on three double-disc records, enclosed in permanent art album. Sir Hamilton Harty and the Halle Orchestra. Set No. 42 - - - \$4.50

SAINT-SAENS: Concerto in A Minor, for Violoncello and Orchestra, Opus, 33, in six parts, on three double-disc records, enclosed in permanent art album. W. H. Squire and Halle Orchestra, Sir Hamilton Harty, Conducting. Set No. 44 - \$4.50



MENDELSSOHN: Trio in C Minor for Violin, Viola and Piano, Opus 66, in eight parts on four double-disc records. Albert Sammons, violin; Lionel Tertis, viola; William Murdoch, piano. Set No. 43 - - - \$6.00

BEETHOVEN: Egmont: Overture, Parts I and II Willem Mengelberg and Concertgebouw Orchestra of Amsterdam. No. 67220-D - - \$1.50

DEBUSSY: L'Après-midi d'un faune, Parts I and II. Paul Klenau and Royal Philharmonic Orchestra. No. 67219-D - - - \$1.50



These Masterworks Sets Are Now Available: Others Are Being Added Constantly

SET NO.

1. Beethoven: Symphony No. 7, in A Major, Opus 92; in Nine Parts.....	\$7.50
2. Beethoven: Symphony No. 8, in F, Opus 93; in Seven Parts.....	6.00
3. Dvorak: Symphony From The New World; in Ten Parts.....	7.50
4. Mozart: Symphony No. 39, in E Flat, Opus 543; in Six Parts.....	4.50
5. Tchaikowsky: Symphony No. 6 (Pathétique); in Eight Parts.....	6.00
6. Beethoven: Quartet in C Sharp Minor, Opus 131; in Ten Parts.....	7.50
7. Haydn: Quartet in D Major, Opus 76, No. 5; in Six Parts.....	4.50
8. Mozart: Quartet in C Major, Opus 465; in Eight Parts.....	6.00
9. Brahms: Symphony No. 1, in C Minor, Opus 68; in Ten Parts.....	7.50
10. Cesar Franck: Symphony in D Minor; in Eight Parts.....	6.00
11. Mozart: Concerto in A Major, for Violin and Orch., Op. 219; in Eight Parts.....	6.00
12. Beethoven: Symphony No. 5, in C Minor, Opus 67; in Eight Parts.....	6.00
13. Bach: Concerto in D Minor for Two Violins; in Five Parts; Suite in B Minor for Flute and Strings in Four Parts; Chaconne for Viola; in Four Parts.....	10.50
14. Lalo: Symphonie Espagnole, for Violin and Orchestra; in Six Parts.....	4.50
15. Richard Strauss: Tod Und Verklärung, Opus 24; in Five Parts.....	4.50
16. Richard Strauss: Le Bourgeois Gentilhomme; in Six Parts.....	4.50
17. Saint-Saens: Le Carnaval Des Animaux; in Six Parts.....	4.50
18. Schubert: Quintet in A Major (Forellen), Opus 114; in Nine Parts.....	7.50
19. Brahms: Trio in A Minor, Opus 114; in Six Parts.....	4.50
20. Mozart: Quintet in G Minor, Opus 516; in Six Parts.....	4.50
21. Mozart: Quartet in B Flat Major, Opus 458; in Six Parts.....	4.50
22. Haydn: Quartet in C Major, Opus 76, No. 3 (Emperor); in Six Parts.....	4.50

SET NO.

24. Brahms: Sonata in D Minor, Opus 108; in Six Parts.....	4.50
25. Mozart: Sonata in A, for Pianoforte and Violin; in Six Parts.....	4.50
26. Beethoven: Quartet in E Flat, Opus 74 (Harp Quartet); in Eight Parts.....	6.00
27. Beethoven: Quartet in A Minor, Opus 132; in Ten Parts.....	7.50
28. Haydn: Symphony No. 6, in G Major (Surprise Symphony); in Five Parts.....	4.50
29. Gustav Holst: The Planets; in Thirteen Parts.....	10.50
30. Bruch: Concerto in G Minor (No. 1) for Violin and Orchestra, Opus 26; in Six Parts	4.50
31. Grieg: Sonata in G (No. 2), Opus 13, for Violin and Piano; in Six Parts.....	4.50
32. Chopin: Sonata in B Minor, for Pianoforte, Opus 58; in Six Parts.....	4.50
33. Cesar Franck: Sonata in A Major, for Piano and Violin; in Eight Parts.....	6.00
34. Berlioz: Symphonic Fantastique, Opus 14; in Twelve Parts.....	9.00
35. Brahms: Quartet in A Minor, Opus 51, No. 2; in Eight Parts.....	6.00
36. Brahms: Sonata in A Major, Opus 100, for Violin and Piano; in Six Parts.....	4.50
37. Brahms: Sonata in F Minor, for Pianoforte, Opus 5; in Eight Parts.....	6.00
38. Beethoven: Sonata in A, for 'Cello and Piano, Op. 69; in Six Parts.....	4.50
39. Beethoven: Symphony No. 9 (Choral) in D Minor; in Sixteen Parts.....	12.00
40. Schubert: Quartet No. 6, in D Minor; in Eight Parts.....	6.00
41. Schubert: Symphony No. 8, in B Minor (Unfinished); in Six Parts.....	4.50
42. Mozart: Symphony No. 35, in D, Op. 385; in Six Parts.....	4.50
43. Mendelssohn: Trio in C Minor, Op. 66; in Eight Parts.....	6.00
44. Saint-Saens: Concerto in A Minor, Op. 33, for Violoncello and Orchestra; in Six Parts	4.50

COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York

Columbia NEW PROCESS Records

Record Budgets

By ROBERT DONALDSON DARRELL

THE making up of record budgets, as exemplified last month, is a peculiarly fascinating work. True phonograph enthusiasts should try their hands at making up lists adapted for their own special needs, and use those printed more as helpful suggestions than literal directions. The catalogues of the recording companies should be known from cover to cover by every person who wishes to buy records as wisely as possible. These catalogues and the monthly supplement can be obtained free of charge from the dealers and are an absolute necessity to any one with a phonograph.

It must be remembered that it is seldom possible to decide what one wants and then try to secure it on records. It is far better to find out *everything* that is available on records and from that list pick out the things desired. Any one who studies the catalogues carefully, follows the monthly issues and their reviews will be surprised to discover how many things there are he has had no knowledge of. By knowing the catalogues, one's personal tastes, and one's personal resources for record purchases, one may not only spend scientifically, but make his money go twice as far and still be satisfied with his records years later.

This month, of course, many recordings have been issued of carols and other Christmas music. The leading companies have supplements or parts of supplements especially devoted to this seasonal music which are of value in selecting records for purchase. In this connection Mr. Appel's article elsewhere in this issue will be of interest and help.

Many of the companies have issued special lists of Irish music which deserve the attention of those interested in the recorded music of Ireland. Miss Smith's article on traditional Irish Music will be of assistance also.

As stated last month, the budgets given below should be followed according to the general tastes and ideas of the individual. They are to be used in conjunction with the reviews of the separate works, some of which are printed in this or previous issues of the magazine, and a few of which will appear in the next month's number. Recordings thought by the reviewers or by the Studio Staff to be of special merit or unusual interest are marked as before with an asterisk (*). Concise titles and the abbreviations explained last month are used.

\$5 GENERAL

*In a Persian Market (Shilkret—International Concert Orchestra). Victor 35777—D12	\$1.25
Egmont Overture (Mengelberg—Concertgebouw). Columbia 67220 D—D12	1.50
*Aida: O Patria Mia and Ritorna Vincitor (Rethberg) Brunswick 50084—D12	2.00
	<hr/> \$4.75

ORCHESTRAL

*Till Eulenspiegel (Morike—Berlin State Opera House) Odeon 5113-4—2D12s	3.00
Prelude to Tristan (Herz—San Francisco) Victor 6585—D12 (or Dvorak Carnival Overture (Stock—Chicago Symphony) Victor 6560—D12)	2.00
	<hr/> \$5.00

LIGHT ORCHESTRAL

*Peer Gynt: Parts 3 and 4 (Pasternack—Victor Orch.) Victor 20245—D10	.75
In a Clock Store (Victor Concert Orch.) Victor 35792—D12	1.25
Merry Widow Waltz (Shilkret—International). Victor 68767—D12	1.25
Song of India and Cho-Cho-San (Paul Whiteman) Victor 20200—D10	.75
*Pagliacci Selection (Creator's Band). Victor 35791 D12	1.25
	<hr/> \$5.25

CHORAL

*Gesang der Volker (Rausser—Sangerbund). Columbia 55064 F—D12	1.25
Adoramus Te and Exultate Deo, Palestrina (Fricker—Toronto Mendelssohn Choir). Brunswick 3248—D10	.75
Aus der Jugendzeit and Bleib bei mir (Rausser—Sangerbund). Columbia 55062 F—D12	1.25
Flow Gently Sweet Afton and Kerry Dance (De Reszke Singers). Victor 20187—D10	1.50
	<hr/> \$4.75

INSTRUMENTAL

*Etude Tableau and Dances of Gnomes (Rachmaninoff) Victor 1184—D10	\$1.50
Hymn to the Sun and Heart of Harlequin (Piastro—violin). Brunswick 10269—D12	1.00
Libesfreud and Liebesleid (Kreisler). Victor 6608—D12	2.00
Rameau Rondo and The Brook (Richards—Harpischord). Brunswick 3205—D10	.75
	<hr/> \$5.25

OPERATIC

*Othello Arias, Verdi (Lindi) Columbia 7118 M—D12	\$1.50
*Prize Song and Siegmund's Love Song, Wagner (Melchior). Brunswick 50085—D12	2.00
Gems from the Mikado (Victor Light Opera Co.) Victor 35796—D12	1.25
	<hr/> \$4.75

EDUCATIONAL

*Ballet Bar Exercises (Victor Orch.) Victor 35801-2— 2 D12s A1 (plus book).....	\$3.50
Sylvia: Pizzicati, Intermezzo and Waltz (Herz—San Francisco). Victor 1166—D10.....	1.50
	<hr/> \$5.00

\$10 ORCHESTRAL

*Mozart Symphony No. 35 in D (Harty—Halle Orch.). Columbia Masterworks Set No. 42—3 D12s A1.....	\$4.50
*Till Eulenspiegel (Morike—Berlin State Opera House) Odeon 2 D12s.....	3.00
*1812 Overture (Goosens — Convent Garden Orch.). Victor 9025-6—2 D12s.....	3.00
	<hr/> \$10.50

*Nutcracker Suite (Stokowski—Philadelphia). Victor 6615-7—3 D12s.....	\$6.00
*Saint-Saens 'Cello Concerto (W. H. Squire) Columbia Masterworks Series 3 D12s A1.....	4.50
	<hr/> \$10.50

Egmont Overture (Mengelberg—Concertgebouw). Col- umbia 67220 D—D12.....	\$1.50
Afternoon of a Faun (Klenau—Royal Philharmonie). Columbia 67219-D—D12.....	1.50
*1812 Overture (Goosens—Convent Garden Orch.) Victor 9025-6—2 D12s.....	3.00
*Mozart Symphony No. 35 in D (Harty—Halle Orch.). Columbia Masterworks Set. No. 42—3 D12s A1.....	4.50
	<hr/> \$10.50

VOCAL

*Othello Arias, Verdi (Lindi). Columbia 7118 M—D12	\$1.50
Tosca Arias, Puccini (Lindi). Columbia 2043 M—D10	1.00
*Agathe's Prayer, Weber (Jeritza). Victor 6588—D12	2.00
*Prize Song and Siegmund's Love Song, Wagner (Melchior). Brunswick 50085 D12.....	2.00
*Aida Arias (Rethberg). Brunswick 50084—D12.....	2.00
Thy Beaming Eyes and Oh, that We Two were May- ing (Tibbett). Victor 1172—D10.....	1.50
	<hr/> \$10.00

GENERAL

*Saint-Saens 'Cello Concerto (W. H. Squire). Columbia Masterworks Series 3 D12s A1.....	\$4.50
*Etude Tableau and Dance of the Gnomes (Rachman- inoff). Victor 1184—D10.....	1.50
*Prize Song and Siegmund's Love Song (Melchoir). Brunswick 50085—D12.....	2.00
Carnival Overture, Dvorak (Herz—San Francisco). Vic- tor 6560—D12.....	2.00
	<hr/> \$10.00

WALTZES AND LIGHT ORCHESTRAL

Danube Waves and Toujours ou Jamais (Jacobs' En- semble). Columbia 50027 D—D12.....	\$1.25
*Tales from the Vienna Woods (Shilkret—Interna- tional). Victor 35775—D12.....	1.25
Amaryllis and Paderewski's Minuet (Victor Orch.). Victor 16474—D10.....	.75
Skaters and Estudiantina Waltzes, Waldteufel (Shil- kret—International). Victor 68771—D12.....	1.25
1812 Overture (Wood—New Queen's Hall Orch.). Columbia 7114-6 M—3 D12s.....	4.50
Espana Waltz, Waldteufel (Jacob's Ensemble). Colum- bia 50028 D—D12.....	1.25
	<hr/> \$10.25

CHAMBER MUSIC

Mendelssohn Trio (Sammons, Tertis, Murdoch). Colum- bia Masterworks Series 4 D12s A1.....	\$6.00
Negro Spirituals (Flonzaley Quartet). Victor 6594—D12	200
Melody in F and Traumerei (Casals—'cello). Victor 1178—D10.....	1.50
	<hr/> \$9.50

Many record buyers are always on watch for the unusual in recordings. Oftentimes in the Foreign releases records appear which are outstanding in some feature. The following group includes a few such surprising and perhaps overlooked works:

*Yohrzeit and A heim (Josef Rosenblatt). Victor 9011 —D12.....	\$1.50
*Lord Have Mercy (Russian Symphonic Choir). Victor 78890—D10.....	.75
*Pagliacci Selection (Creatore's Band). Victor 35791— D12.....	1.25
*Volga Boatman Song and Dance Gypsy! (Russian Symphonic Choir). Victor 20309—D12.....	.75
*Saint-Saens 'Cello Concerto (W. H. Squire). Columbia Masterworks Series 3 D12s A1.....	4.50
*Gesang der Volker (Rauser—Sangerbund). Columbia 55064 F—D12.....	1.25
	<hr/> \$10.00

A few lists of noted Edison records are given below as suggestions to owners of Edison instruments.

PIANO

Chopin: Fantasie-Impromptu and Godard: 2nd Ma- zurka (Benoist). Edison 80408.....	\$1.50
Rachmaninoff: Barcarolle and Chopin: Waltz in A flat (Rachmaninoff). Edison 82202.....	2.00
Lassen: Crescendo and Debussy: Little Shepherd (Young). Edison 80537.....	1.50
	<hr/> \$5.00

VIOLIN

Vieuxtemps: Concert No. 4, Adagio and Allegro (Vasa Prihoda). Edison 82261.....	\$2.00
Spaulding: Etchings and de Beriot: Andante from Con- certo Op. 32, No. 2. (Albert Spaulding). Edison 82250.....	2.00
Sarasate: Spanish Dance No. 1 and Foggy Dew (Carl Flesch). Edison 82327.....	2.00
	<hr/> \$6.00

VOCAL

David: Charmant Oiseau (Anna Case). Edison 82078	\$2.00
Strauss: Serenade and Reger: Wiegenlied (Frieda Hempel). Edison 82269.....	2.00
Weber: Kommt ein schlanker Bursch gegangen (Elizabeth Schumann). Edison 82082.....	2.00
	<hr/> \$6.00

ORCHESTRAL

Bazzini: Saul Overture (American Symphony Orches- tra). Edison 80518.....	\$1.50
Mendelssohn: Fingal's Cave Overture (American Sym- phony). Edison 80587.....	1.50
Nicolai: Merry Wives of Windsor Overture (American Symphony). Edison 80451.....	1.50
Beethoven: Leonora No. 3 Overture (American Sym- phony). Edison 80775.....	1.50
Berlioz: Hungarian March and Grainger: Molly on the Shore (American Symphony). Edison 80628.....	1.50
Luigini: Ballet Egyptian, 3 Parts (American Sym- phony). Edison 80299.....	1.50
	<hr/> \$9.00

Several recent records by various companies are still under discussion in the Studio and consequently are not included in any of the budgets. Apologies are due to the Brunswick and Columbia Companies for the seeming neglect of their January domestic releases. As this is being written, we are already twenty-four hours late in going to press and the Victor January issues are the only ones in, having arrived last night. We have been hard at work in the Studio since then, going over the releases, for it is an unwritten rule that no recordings are commended, or even mentioned, without having been heard and accurately estimated by the Staff. As the other companies' January lists have failed to arrive, partly on account, of course, of the transportation difficulties at this time of year, it has been necessary to go forward with the budgets without them. Next month they will be given every opportunity.

THE PHONOGRAPH SOCIETY MOVEMENT

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

Arrangements may be made to obtain demonstration records as a loan from the leading recording companies who have assured us their heartiest co-operation.

On pages 175, 176, and 177 of this issue are printed the reports of the activities and plans of the Societies already established. The work they are doing is of inestimable value to the cause of fine recorded music.

Can your community afford to be without a Phonograph Society? There are undoubtedly many enthusiasts in your neighborhood who would be glad to join the movement.

Write in to us for information and assistance.

Traditional Irish Music

By JOSEPHINE SMITH

Ireland has had many titles covering many phases of her history, "Banba," "Dark Rosaleen" and "Caitlin ni Houlihan," etc., but the greatest and most endearing of all has been that beautiful one—"Land of Song."

While western Europe was still in a state of barbarism, the little Isle of Erin (smaller in extent than New York State) was sending her zealous teachers and musicians to educate and enlighten the European Continent and indeed the then known world.

Ireland is unique in having a musical instrument for its national emblem—The harp of Erin!—Who has not heard it, and thrilled to its strains? The traditional airs of Ireland, composed many centuries ago when the world was young, long before printing was known, or present day notation, have come down to us from mother to child through countless generations. And though we find many versions of the same air, it is small cause for wonderment. It would be absolutely impossible to have retained all the airs in their original state. Where the singer, or harper took liberties it was inevitable that slight changes should occur in the passing of the airs to posterity. But the basic principle of the airs remained unchanged. These prehistoric composers in Erin composed their melodies on the same principles' practically that governed Beethoven, Mozart, Wagner, and the rest of the great masters of Europe several hundred (or perhaps) thousands of years later. Take for example that most beautiful and simple of all airs—"Eibhlin Aurin"—Its greatest charm is in its antiquity and simplicity. In Burns' time the Scotch put forth the claim to this air under the title of "Robin Adair." But Burns himself confessed to taking the air from the Irish. In fact Robin Adair of whom he wrote was an Irishman. And the air itself was written years before

Burns was born. Handel the master musician was so charmed by the beauty and simplicity of this old air, that he said he would have given anything he had written to have the distinction of being the composer of "Eibhlin Aurin."

Another fine example of traditional Irish song is "Una Bhan." Here is a tone poem, a sublimity of expression as great as anything ever expressed in music. No known composer from Palestrina down has ever written anything more beautiful. And the remarkable thing is that it is only within the past twenty years or so that this air was collected and arranged by Carl Hardebeck the foremost Irish musician of today. Here is an air from which Beethoven could have fashioned a symphony: On these two airs alone I could fill a volume but they are only two of the many that I have heard and delighted in. In fact in my research work in Ireland at this late day, I have taken down songs from the peasantry that were never put in staff notation before. Strange though it may seem, I have heard traditional singers in Ireland sing old airs that defied transcription, simply because modern staff notation does not allow for quarter tones. Irish peasants with no technical idea of music can sing intervals of quarter tones with ease and (strange though it seems) beauty. And it is true also that in Ireland there are to be heard many airs in what is called the grappled scale—having but five notes—doh, re, me, soh, lah.—the two other notes, fah and te, being absent. All these airs were composed long, long ago when the world was young and the Gael allowed to go his way unhampered by foreign rule, dreaming his own dreams, and singing his own songs that his children and his childrens' children may love their country, her glorious past, her traditions, her joys and sorrows, even to the last generation. For as has been said, "The History of Ireland is written in her music."

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcome. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH REVIEW, 64 Hyde Park Avenue, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have recently received through the courtesy of one of my American friends a copy of the November issue of your periodical. As a constant reader of "THE GRAMOPHONE" since its inauguration some five years ago and an experimenter with instruments and gramophone apparatus of long standing, I find this newcomer to the field of considerable interest. Your variety and vigor are most stimulating and truly expressive of the American spirit. Please enroll me as a subscriber beginning with the first issue; I shall forward my cheque on receipt of the bill.

A little letter in your Open Forum signed V. F. caught my attention at once. It and the reports of the growth of the Gramophone Society Movement, modelled, I presume, somewhat after the British fashion, prompt me to write in a few words which may be of considerable value to you. Before bringing up the subject I have in mind, which is rather an unpleasant one, let me first congratulate you on such articles as that by Mr. Shilkret and the one dealing with the Boston Symphony Orchestra. I have followed Mr. Shilkret's British popular issues with interest; now his recordings are doubly valuable that I learn a little about the man in person. Articles on orchestras fascinate me always, particularly when they deal with an organization of the history and repute of that of Boston.

Having heard from my friend in the States that you are one of the founders of the Gramophone Society Movement there, I beg to take the liberty of offering some unsolicited advice on the subject referred to before. As human nature is much the same all over the world, you will soon no doubt be having the same unpleasant experiences that we have met with so often here in Great Britain. Those with the dealers have been usually successfully overcome. I observe that Mr. V. F. cleverly points out their worst faults. These can be remedied in the course of time, however, but the other problem demands severer treatment.

To come directly to the point, I wish to warn you against a certain type of person, often in the forefront of the Gramophone Movement, who is nothing less than a dead weight, yes, a veritable parasite, on the efforts and endeavors of the sincere workers. Before the societies were formed, this sort of person confined himself to meddlesome letters to the companies asking for this and that and the other thing and making all kinds of preposterous demands. All this of course hurting those other people who had intelligent and reasonable requests to make.

With the societies, these busybodies rushed eagerly in to seize every advantage that it was possible for them to get. As far as dues were concerned they were *non est*, but if a discount could be obtained, a record borrowed, or something received for no effort expended, these persons were very much in evidence. A society often has considerable expenditure: the rental of a meeting place, the printing of invitations, and a small compensation to the Honorable Secretary. This necessitates the active support of all the members. In a community I know of two societies which have been forced to discontinue their meetings on this very account of non-support from the members.

There often are advantages to be gained, but the workers and not the drones should enjoy them. May I most strongly advise you to eject immediately any one of these drones from your societies. If this is not done he will contaminate the whole group as well as being a dead weight and a drawback to the efforts of the others. Strenuous treatment is most necessary.

Such persons, however little their activities in the right direction are most energetic in the wrong one. Senseless asking of childish questions, constant nagging over unimportant details, eternal fuss and commotion over non-essentials, these are all one ever receives from such people.

You will pardon me that I express myself with such spirit, but I have suffered in common with my friends so much in the past, have been hindered and annoyed so continuously, that I cannot restrain my felings. One person in particular with whom I have been thrown in contact well exemplifies this breed of parasites. This person's approach was only welcomed by anybody when the celebrated game of "Beaver" was quite the thing. He attended the meetings of the society but paid no dues and obstructed in every way possible the business discussions with pettifogging interruptions of the most bothersome nature. He is constantly bothering the companies and the societies with insane gramophonic apparatus of his own (presumably) device. He ingratiates himself with the dealers, takes on records on approval, demands discounts and rebates, but never pays out a shilling that possibly can be avoided. He is incessant and untiring in his demands for such and such impractical recordings, but when good things are issued, he complains of the excessive cost.

I dislike to take a personal example like this, but I wish to illustrate my point. Perhaps it is hardly necessary. Surely by this time you have had similar unfortunate experiences with persons like the one referred to. I feel it my duty to warn you against them, as they are a positive menace to the Gramophone Movement, particularly in its youth. Admit only sincere workers if you wish to progress!

I never could have believed that America was such a musical nation as to make the progress that your publication evidences. I hope to see you continue your success and take this occasion to assist you with this warning. You may perhaps deem me unduly irascible, but when you have had your taste of the experiences we pioneers have had here in Great Britain, you will come to think differently. And I may confidently predict that time will not be long.

Assuring you of my best wishes for your endeavors, I beg to remain,

Cordially yours,
L. HARRY TERHUNE.

Leeds, England.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Thank you for the back numbers of my subscription which reached me today. As I wished to make some clippings for reference from the December issue I am inclosing stamps for another copy in order that I may keep my files intact.

Can you not publish an article on needles and sound boxes? I have experimented a little with different needles but without success. What gives the maximum volume, the sweetest tone, and at the same time, the least record wear? Perhaps enthusiasts of greater experience than mine can tell me their opinions. Advice in regard to the use of semi-permanent needles is particularly requested.

I find articles of technical value written in simple, understandable language of special interest. The article by the Experts of The Western Electric Company in the first issue was unusually fine, the very best thing of its sort that I have ever read. There is no question but that we who use the phonograph so much should know the best and most scientific way of using it. Advice on the care and handling of records and information on the methods of recording and the physical characteristics of the disks themselves are always of interest and worth.

The suggestions and ideas of various enthusiasts and collectors which are printed in your correspondence columns seem to me a fine beginning for a real "Exchange" of help and opinions. Those among us who have learned the most and are the most ingenious in originating new methods and the like are to be thanked for passing on their findings and ideas to the rest.

FRANKLIN ROCKWOOD LONDELL.
New Orleans, La.

Editor, THE PHONOGRAPH MONTHLY REVIEW:

Dear Sir:

As enthusiastic as I was about the first two issues of your magazine, I am still more so over the current one. I have shown it to various dealers whose clientele is made up largely of music lovers, and they have promised to recommend it to their customers. Unfortunately, the number of this class of store is small; most shops are jazz-parlors, and little else.

I should like to be permitted a few comments on Dr. Mead's interesting letter and to your note. No notice seems to have been taken of Polydor's "Fantastic Symphony" of Berlioz. I have not heard this set, therefore can not venture any comparison with the other three versions, but it should be mentioned for the sake of completeness.

There may be little to choose between the "Jupiter" of Coates and that of Polydor, but the rendition of the slow movement should decide anybody in favor of the latter, which is most poetic, while Coates' is most prosaic. He has hurried the tempo, moreover, in order to observe the repeat, a most unnecessary and unwonted procedure.

Does no one know of the superb Parlophone records of the G minor of Mozart? It is far superior to the Vocalion version.

I cannot agree that Dr. Morike is not his best in Beethoven's Seventh. To me it is fully up to the standard of the others, and the Coates' records can not hold a candle to it either as regards recording, interpretation or completeness.

Nobody seems to have noticed a cut of four bars in the Odeon "Unfinished" at the end of side 1. They are a serious and most inexplicable omission, and deterred me from purchasing the set, which is otherwise excellent.

Dr. Mead mentions that Haydn's Symphony No. 13 is misnumbered. Perhaps he is unaware that Haydn's works have been variously catalogued by different bibliographers and publishers. For the convenience of those who may be interested, I am appending a table showing the different designations of the six works already recorded:

Cid B. & H. No.	New B. & H. No.	Peters
No. 6 (Surprise)	No. 94	No. 4
No. 11 (Military)	No. 100	No. 7
No. 13	No. 88	No. 8
No. 16 (Oxford)	No. 92	No. 9
No. 18 (Farewell)	No. 45	(not publ.)

Yours very truly,

HENRY S. GERSTLE.

New York City, N. Y.

P. S. One more thing—Dr. Mead has made one serious omission in his list of standard symphonic works yet to be recorded, and, to me, an important one, as it is one of my favorite symphonies. You have probably already guessed it—the "Rhine" Symphony of Schumann (No. 3). This has been superbly reorchestrated by Dr. Stock, but I suppose that it would be too much to expect to have this version recorded by Victor, as the work has never attained any great popularity. In fact Schumann's lack of skill in orchestration has militated against any wide popularity of his orchestral works, beautiful as most of them are. To me, there are few things as heavenly as the slow movement of his Second Symphony.

H. S. G.

EDITOR, THE PHONOGRAPH MONTHLY REVIEW:

Allow me to ask why you devote attention to Polydor and other foreign records which are not easily obtainable in this country?

Cleveland, Ohio.

R. F. FIELD.

Editor's Note: Polydor records are sent to us for review and they have been and constantly are being purchased by the leading record collectors in this country. American recordings always deserve our first attention, but the musical and mechanical virtues of the others forbid that we ignore them. We feel that they do not receive more consideration than they are entitled to.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Occasional remarks in some of the reviews of orchestral recordings have caught my attention as they deal with a subject in which I am particularly interested. I am a firm believer in the almost invaluable assistance of the phonograph in the study of orchestration, the structure of music, and the art and science of conducting. Often I notice that a reviewer mentions records which are especially helpful to music students and to others interested in grounding themselves in the technical side of music. I hope that these remarks will be continued and even stressed to a greater extent, in order that more and more people may be made aware of the abilities of the phonograph in this part of educational work.

The art of score reading seems to be almost lost among Americans other than those making a special study in a conservatory or university. The vast majority of concert-goers, while often willing and eager to attend appreciation lectures, make no effort to study or to learn the actual music of orchestral works before going to hear them performed. A concert hall performance cannot be appreciated or estimated unless one knows the work played thoroughly: that is only common sense. Yet what effort is usually made to know the works?

My experience with the phonograph in bettering my own and other's knowledge of musical works is of course but one out of thousands. While as yet there is no Phonograph Society in this city, for some time a few of my friends and I (for the most part music students) have made a systematic practice of meeting one evening every other week and studying recordings of symphonic works with the miniature scores. Works which are being studied by the members of our group or which are being played by the Symphony Orchestra are given first choice, and of course we are further restricted to recordings which are in the libraries we own or have access to. One person, well acquainted with the work to be played, studies the score carefully beforehand and points out to the others the significant details of the orchestration and the construction. Points of unusual interest are played over several times and carefully analyzed.

It must not be thought that there is anything formal or pedagogical about this. The group is small, often only three or four, and the primary purpose is enjoyment. But we believe that one enjoys more by knowing more. Certain works meant little or nothing to me until I had heard them played over and over and the principal points of the form and the instrumentation discussed and debated over. We had a pleasurable time doing this and also learned something of real value.

May I advise the readers of THE PHONOGRAPH MONTHLY REVIEW who do not already use the Philharmonia or Eulenberg miniature scores of symphonies, etc., in connection with the recordings to begin doing so. The art of score reading, for all its complexity, can easily be learned, at all events enough to "spell through" a work and get something new from it. Books on orchestration and score reading are numerous and many of them are intended for the beginner.

The score without the performance is only an abstract thing and the performance without the score is only a more or less confused mass of sounds. But the two together, especially in the comfort of one's own home with the opportunity to hear and enjoy in leisure, is music in all its fullness and completeness. Phonograph owners have the sounded music available; they should not neglect the written music.

J. K. MARTIN.

Detroit, Michigan.

Phonograph Activities

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am inclosing a program which I presented here in my studio on the evening of December first. You may care to publish it as you are calling for such programs. This locality unfortunately does not present possibilities for organizing a gramophone society. I regret it very much, but can not help it. I can only play what little I have for those few who are interested. Accordingly, only a small number of auditors attended this program. Enthusiasm was strong among those present.

After our program, I noticed that nearly all the programs you published ended with the Fire Music by Wagner. It is an interesting coincidence. I must not encroach further on your time with mere conversation.

Yours respectfully,

ERNEST BROOKS.

Iberia, Missouri.

Recital of Records—Program

In the Village (Ippolitoff-Ivanoff)—Philadelphia Symphony.
Polovetzki Dance from Prince Igor (Borodin)—Philadelphia Symphony.

Nocturne (Lili Boulanger)—Jascha Heifetz (Violin)
The Gentle Maiden (Cyril Scott)—Jascha Heifetz (Violin)
Cortege (Lili Boulanger)—Jascha Heifetz (Violin)
Hebrew Song (Ravel-Pasternack)—Alma Gluck and Efrim Zimbalist
The Fountain (Ravel)—Cortot
Madrigal Español (Campero-Huarte)—Tito Schipa
La Farfalletta (Schipa)—Tito Schipa
La Girometto (Sibella)—Tito Schipa
Fire Music from Die Walküre (Wagner)—Coates and Symphony

Phonograph Society Reports

PHONOGRAPH ART SOCIETY OF CHICAGO

A business meeting for the official establishment of the Phonograph Art Society of Chicago was held November 30th at 414 North State Street, Chicago, Ill. According to the minutes of the meeting which were kindly sent in to these columns by Mr. William Braid White, the following persons were present: A. G. Hambrock, B. M. Mai, George W. Oman, Alfred Meyer, Elton J. Nealy, Mrs. Braid White, Mrs. Carl Dette, William Braid White; and by proxy, Miss Marion Lychenheim, Mrs. Theron A. Cooper, Theron A. Cooper, Mrs. William Rodenburg, Emil Debusseman, William H. Spiess.

Mr. William Braid White was voted into the chair and George W. Oman was appointed Secretary pro tem.

A declaration of principles was drawn up and unanimously approved. The Declaration in full:

The Phonograph Art Society of Chicago, hereby constituted and organized sets forth its principles and aims as follows:

1. The Society consists of the men and women now present at this meeting and approving the action now taken; and of all such other men and women as hereafter may be taken into membership upon such conditions as may in due course be laid down.

2. The object of the Society is to bring together men and women of congenial tastes who are interested in collecting and hearing music as recorded for and reproduced by the phonograph, gramophone or other apparatus of the kind; and by the association in this congenial object, to promote better appreciation of music generally and to encourage and assist in the development of the art of recording and in the wider and more general publication of records of the best of all music.

3. The Society welcomes to membership, as individuals, men and women connected with the phonograph industry, wholesale and retail, if and whenever such association on their part is agreeable to all concerned.

4. The Society recognizes gratefully the pioneer work done by the National Gramophonic Society of Great Britain in organizing groups of music loving men and women throughout the world into Societies of which the aims are similar to those of the Phonograph Art Society of Chicago; and while desiring to maintain its own individuality intact, wishes to be affiliated with the N. G. S., and to assist in every practical way the valuable and unique work of publishing in record form music otherwise unobtainable in that form.

5. As a factor in promoting the objects of the Society, the giving of recitals is recognized to be the most attractive, obvious, and efficient. By making the utmost use of this method, the Society intends to keep its members and those with whom it comes in contact acquainted with all the latest developments in the field and, as far as possible, to encourage the manufacturing companies to record and publish all the best music of the world.

6. Details of organization, of program, and of method are to be worked out by the committees duly and in due course appointed.

This declaration of principles, having been read to the persons present, was unanimously adopted.

The following officers were elected:

President, William Braid White
Vice-President, A. G. Hambrock
Treasurer, B. M. Mai
Secretary, George W. Oman

Upon motion duly made and seconded it was resolved that Messrs Mai and Hambrock be appointed a committee to choose a place for the next meeting which was set for December 14th at 8 p. m. Mr. George W. Oman was to furnish the program for the next meeting, which should be in the form of a piano and violin, sonata and ensemble program.

CHICAGO PHONOGRAPH SOCIETY

Word has been received from Mr. Vories Fisher, President of the Chicago Phonograph Society, that the next meeting is scheduled for December 14, too late of course for a report to appear in this issue of the magazine. The work of enlisting members has gone on steadily and the next meeting promises to be even more successful than the last. Full details of this meeting and the plans for future ones will be printed in these columns in the next (February) issue.

PHILADELPHIA PHONOGRAPH SOCIETY

The Philadelphia Society also plans to hold its next meeting on December 14th. The meeting place has been set as the Philadelphia Branch of the Brunswick-Balke-Collender Company, 40 North 6th Street. The congenial manager of the Philadelphia Branch, Mr. George F. Lyons, will be the host of the evening. Mr. Lyons is another Philadelphia phonograph official of foresight who realizes the importance of the Phonograph Society Movement and is doing much to encourage and support it.

The present members of the Society have been engaged in extensive campaigning for new members and a record attendance is expected at this next meeting. Persons interested in the movement and wishing to take an active part in the Philadelphia Society are invited to write to: Mr. James V. Yarnall, 1524 Chestnut Street, Philadelphia, Pa.

BOSTON PHONOGRAPH SOCIETY

For the December meeting of the Boston Phonograph Society a slightly expanded form of invitation was issued. As the form may be of help to new societies in the formation, it is reprinted here in full.

You and your friends are cordially invited to attend the December meeting of THE BOSTON PHONOGRAPH SOCIETY, to be held in the Model Room of the New England Branch of THE COLUMBIA PHONOGRAPH COMPANY, INC., 1000 Washington Street, Boston, Mass., on Tuesday evening, December Seventh, 1926, at 8.15 sharp.

THE BOSTON PHONOGRAPH SOCIETY has for its purpose the bringing together of persons interested in the better grade of music as represented by phonographic recordings. Its object is to provide opportunities for hearing and comparing new and unusual records of American and Foreign origin, and for studying the best recordings of standard musical compositions. Provision is also made for discussions and occasional talks by experts on matters of interest to the members.

Membership is open to all who seek enjoyment of good music through co-operation on such lines. Musicians and music students and laymen or amateurs alike are welcomed; interest in fine recorded music is the connecting bond between the members. Guests, as well as those seeking membership, are cordially invited to the meetings.

The December meeting will include informal talks on topics of technical and general interest by leading representatives of the Brunswick, Columbia, and Victor companies; Mr. George S. Maynard, the Acting President of the Society; and several music critics and writers on music. Brief program notes will accompany the demonstration of various records played.

A musical program will be made up of selections from the following recordings, chosen as those present desire and time permits:

BRUNSWICK—1st Movement of Debussy's Quartet in G minor. (New York String Quartet.)

Merry Wives of Windsor Overture; Nicolai. (Sokoloff and the Cleveland Symphony Orchestra.)

COLUMBIA—Beethoven's Overture to Egmont. (Mengelberg and the Concertgebouw Orchestra, Amsterdam.)

Mozart's Symphony No. 35 in D major. (Hamilton Harty and the Halle Orchestra.)

ODEON—Beethoven's 2nd Symphony (last two movements). (Dr. Weissmann and the Berlin State Opera House Orchestra.)

POLYDOR—Strauss: A Hero's Life (Part I, The Hero). (Richard Strauss and the Berlin State Opera House Orchestra.)

VICTOR—Grieg's Peer Gynt Suite No. 1. (Josef Pasternack and the Victor Concert Orchestra.)

Tchaikowsky's Fifth Symphony (last movement). (Albert Coates and the Symphony Orchestra.)

BRUNSWICK—Chopin's Polonaise in A flat. (Leopold Godowsky.)

COLUMBIA—Brahms' Sonata in F minor, Opus 5 (Scherzo and Intermezzo). (Percy Grainger.)

VICTOR—Beethoven's "Moonlight" Sonata (first movement). (Harold Bauer.)

POLYDOR—Schubert's Gretchen am Spinnrad. (Marcella Roeseler.)

VICTOR—Pagliacci Selection. (Creatore's Band.)

The records are made available for demonstration through the courtesy of the following Manufacturers: "BRUNSWICK" (Brunswick-Balke-Collender Co.); "COLUMBIA" (Columbia Phonograph Co., Inc.); "ODEON" (Okeh Phonograph Corporation); "POLYDOR" (Mr. B. M. Mai, Importer, Chicago, Ill.); and "VICTOR" (Victor Talking Machine Co., Inc.).

The leading manufacturers have kindly placed their advance releases at the disposal of the Society. Members owning rare foreign recordings have also come forward readily to loan them for meetings. It is possible in this way for members to hear and enjoy works which otherwise would be very difficult, if not impossible, to obtain access to.

The Boston Phonograph Society is indebted to THE COLUMBIA PHONOGRAPH COMPANY, INC., for its courtesy and co-operation in placing the Model Room of its New England Branch at the Society's disposal for this meeting.

The Society is very desirous of obtaining the names and addresses of persons who would be interested in this movement, which is now spreading all over the country. The Boston Society was the first to be formed in America; now there are five more well established and several in the process of formation. Names of persons interested may be sent to the Secretary, at 104 Hillside Road, Watertown, Mass.

For the Boston Phonograph Society,

Respectfully yours,

ROBERT DONALDSON DARRELL, *Secretary*.

Due to the inclement weather and the lack of sufficient time to do much publicity work, the attendance was not very large, but what the members lacked in numbers they more than made up in interest.

The opening part of the meeting was devoted to a discussion of the business plans of the society. At a meeting of the Advisory Committee made up of Mr. Harry L. Spencer, New England Manager of the Brunswick-Balke-Collender Company; Mr. William S. Parks, Manager of the New England Branch of the Columbia Phonograph Company; Mr. James A. Frye, Representative of the Victor Talking Machine Company; Mr. George S. Maynard, and Mr. Axel B. Johnson held at the New England Branch of the Brunswick-Balke-Collender Company, plans for the development of the Society were considered.

The action of the Advisory Committee in changing the name of the Society from that of the Boston Gramophone Society to the Boston Phonograph Society and appointing Mr. George S. Maynard Acting President in the place of Mr. Albert Gogan who had resigned, was approved unanimously at the meeting. Mr. Harry Rosen suggested, however, that a possible invention or adaption of a new word to take the place of "phonograph" might necessitate another change in the future. For the present it was decided that "phonograph" was best sanctioned both by authorities and custom.

Two committees were elected. The first consisting of Messrs Rosen and Ziegel and the second including the first with the addition of Mr. Frank B. Forrest. The former committee was to investigate the possibilities of hiring a small hall or room for Society meetings, either on a permanent or a temporary basis. The other was to decide on the exact sum of the dues for each member. The majority of those present volunteered to devote their personal efforts to increasing the membership by arousing the interest of their friends and acquaintances. It was also hoped that the attention of the college and conservatory students in and near Boston might be aroused.

Mr. Harry Rosen, who has had much experience as a phonograph dealer and a keen student of recorded music and its problems, wisely suggested that the larger dealers pay dues for their record salespeople and have them attend the meetings of the Society in order that they might better know the music they are selling and give better service to the record buyers. A course in the appreciation of recorded music might well occupy a part of each meeting. As Mr. Rosen pointed out, records of good music cannot be sold to people who want the best unless the sales person knows the difference between serious music and that of the popular variety. People demand expert attendance and it can only be given by those who are thoroughly familiar with the best class of music and records.

A general discussion followed in which many of the members expressed their opinions and suggestions.

With the business part of the meeting disposed of, the Society was delighted to welcome two distinguished visitors who honored the meeting with their presence. Mr. George C. Jell of the Columbia Phonograph Company, to whom enthusiasts are indebted to the introduction and development of the famous "Masterworks Series," was introduced and was kind enough to give a short talk to the members on the Masterworks Series and the future of the best symphonic and chamber music in America. It was a real pleasure for the members to meet in person Mr. Jell, so well known to them by his work and reputation, and to hear him tell of the efforts made to keep the phonograph industry true to the principles of musical art.

Also present as an honored guest was Mr. Geoffrey Harris of Oxford, England, and (at present) Pottstown, Pennsylvania. Mr. Harris is a piano record enthusiast and student of great experience. He had come up to Boston with Josef Hoffmann, the noted pianist, to the latter's recital at Symphony Hall, and was a guest for the afternoon at the Studio of THE PHONOGRAPH MONTHLY REVIEW, when many piano recordings were played and discussed.

Before the meeting of the Society, a dinner in honor of Mr. Jell was given by the officials of the New England Branch of the Columbia Company, Mr. George S. Maynard, Acting President of the Society, and members of the Staff of THE PHONOGRAPH MONTHLY REVIEW. Mr. Harris was also invited and very kindly postponed his departure from Boston in order to attend the dinner and the meeting of the Society later.

The musical program at the Society meeting was based largely on the wishes of those present. Mr. Moses Smith gave illuminating program notes on the various pieces played.

It was decided that the next meeting would take place on Monday evening, January 10th, 1926, at 8 p. m., at a place to be decided upon by the special committee appointed. A meeting of the officers and the Advisory Committee is to be held in a week or two.

Our guests, Mr. Jell and Mr. Harris, are to be thanked for their kind interest and most welcome presence at the meeting. Mr. Parks and Mr. Fleming of the New England Branch of the Columbia Phonograph Company deserve the gratitude

of the Society for the use of the Model Room and for all their untiring efforts on behalf of the Society. Mr. Harry L. Spencer, New England Manager of the Brunswick-Balke-Clender Company, also did much to assist the officers of the Society. Unfortunately, illness prevented him from attending the meeting and giving the talk he had prepared.

The last three meetings of the Society have been held respectively in the rooms of the Brunswick branch, the Oliver Ditson Company, Victor Representatives, and the Columbia branch. The local managers and officials have co-operated in every possible way with the Society and the latter's grateful appreciation of their efforts is most heartily extended to them.

Now all efforts should be devoted to the bringing in of new members and to attracting the attention of those interested in the phonograph and the better class of music to the activities and aims of the Boston Phonograph Society. A co-operative effort on the part of every one will soon realize the ideals which we have set for ourselves.

SECRETARY, THE BOSTON PHONOGRAPH SOCIETY.

Is Your Favorite Work Recorded?

Contest Conducted by VORIES FISHER

THIS month I should give some space to the expression of wishes of several enthusiasts who are particularly interested in piano recordings. The electrical recording has been such a boon to the reproduction of that former *bête noire*, the pianoforte, that almost anything is now possible. Recent releases like Percy Grainger's Chopin and Brahms Sonatas for Columbia; Godowsky's, Hofmann's, and others' piano records for Brunswick; and Bauer's Moonlight Sonata and Rachmaninoff's records for Victor, give a remarkable indication of the possibilities of present day piano recording.

G. H., after expressing in his letter his praise of the Grainger Brahms Sonata, asks if it is not possible to have some large scale works by Hofmann from Brunswick. Brunswick's reputation for piano records has always been very high; piano enthusiasts are indebted for many remarkable recordings by artists like Godowsky, Hofmann, Ney, etc. Would it not be practicable, asks G. H., for Hofmann to record Chopin's B flat minor Scherzo or the four Ballades? An excellent suggestion; the A flat Ballade has been done several times, but the others, surely three of the greatest works from Chopin's pen, have not yet been recorded, at least in this country. We might add the titanic F minor Fantasia and the Polonaise in F sharp minor, both in the true "grand manner," which should be done sometime soon.

From H. Z. comes a request for the Well-Tempered Clavichord of Bach recorded complete. Our friend is hardly modest in his demands; it will be a long time before all the Preludes and Fugues are put on records, but there are many of them that might well be done today. In the English H.M.V. catalogue there are several Bach records which might be issued in this country to excellent advantage.

An enthusiast who apparently does not care to sign his name writes in rather excitedly with several demands. Some of these indicate that the writer is not giving due consideration to the very important question of practicability. However, his suggestion for the complete book of Chopin Preludes is not so extreme as it may seem at first glance. A number of pianists have tried the plan of giving all the preludes in their recitals with considerable success. Many of the pieces are very short and the complete set would make a splendid album set. Columbia might have Grainger do it for the Masterworks series. The recording of concertos by Bauer, Grainger, and Hofmann, and the re-recording of Rachmaninoff's Second Concerto complete present more difficult problems. It is a serious question even to obtain time on the pianists' schedules to record solos, to say nothing of bringing the pianist and an orchestra together. It is to be regretted, however, that the first movement of Rachmaninoff's popular concerto was not done with the other two. We are delighted to see that Victor has issued Corot's Schumann Concerto. Now all that is lacking from the list of most popular concertos is the Fourth of Beethoven and the Symphonic Variations of Franck, both of which are available abroad but not here. The Tchaikowsky B flat minor, done in England by the Vocalion Company, is also badly needed.

While on the subject of large size works for piano record sets, we might suggest a few more compositions, many of which might not be suitable for issue today, but which will undoubtedly be recorded eventually. Franck's Prelude, Aria, and Finale, and his Prelude, Choral, and Fugue are widely played and admired. Few of the larger works of Robert Schumann, like the Fantasia Opus 17, Kreisleriana, Faschingsswank, Papillons Opus 2, etc., have been done. Of course there is a wealth of Chopin yet to be

recorded. Liszt's Sonata and Second Ballade and many modern piano compositions of brilliance and effect might be mentioned. Scriabin and Medtner of the Russians have been almost entirely neglected.

The new recording has brought about the successful reproduction of organ music and already a number of works have been issued in England. There is undoubtedly a splendid literature of organ music, especially of works of Bach, and it makes one glad to see some of the best works now being made available on the phonograph. The great organ compositions of Bach, Widor, Franck, etc., are at present unknown to many music lovers, who will be quick to take advantage of an opportunity to become familiar with them. As yet none of the larger works have been issued in this country, but it cannot be long before they are released here.

The band, like the piano and organ, has benefited to an astonishing degree by the new process. A record like Creatore's *Pagliaccia Selection* for Victor could never have been done before. Good band music is far from scarce and should be taken into serious consideration. In England, a composer like Holst has written two Suites for military band. It is an excellent practice to substitute for transcriptions, works written directly for the band itself; although of course, arrangements like those of Creatore are almost new compositions in themselves. "Good, strong military music" has always been a favorite. Advantage should be taken of the amazing powers of the modern recording to reproduce the band.

While dwelling on the good points of the new recordings, we should not forget to mention the great improvement in the reproduction of the harp, zither, xylophone, and percussion instruments in general. Most records of these instruments have either been novelty or comic attempts or transcriptions of familiar tunes. Music of high calibre written directly for the instrument—Debussy's *Dances for the Harp*, for example, might well be introduced gradually. The zither solo in the recent International Orchestra's

record of *Tales from the Vienna Woods Waltz* for Victor is very effective. Columbia, with Grainger's *Scotch Strathspey and Reel*, have made a beginning on works employing unusual combinations of instruments. Grainger's "In a Nutshell" Suite for piano, orchestra, and all sorts of marimbas and percussion instruments, would make an interesting if not a practicable recording.

The voice and the stringed instruments have hardly gained as much by the new process as the piano, band, etc., above mentioned, and the wood wind and brass instruments. Small chamber combinations consisting largely of wood winds, with perhaps a piano, harp, or a few strings added, have recently come into considerable favor in the larger musical centers. Many modern composers are writing for these chamber orchestras, but probably there is little literature at present that would be recorded—and marketed—successfully. Mozart's fine Quintet for wind instruments might be mentioned, however. In Germany, Polydor has recorded Hindemith's *Chamber Music for Wind Quintet* and Laurischkus' *Lithuania* for wind instruments. In England an oboe concerto issued by Vocalion has proved very successful. There are many fine works in the literature for solo oboe, or clarinet, bassoon, flute, etc., which might be considered for recording.

It will be remembered that all these remarks and suggestions are purely experimental in nature; it is best to survey the field closely before making any definite choice of works to recommend for issue. Ideas and suggestions are invited from readers who are interested. Next month some lists of unrecorded orchestral works, prepared by G. E. D., will be given, also a list of works which might well be rerecorded by the electrical process.

Fraternally yours,

VORIES FISHER.

Chairman Contest Committee.

4928 Blackstone Ave., Chicago, Ill.

Analytical Notes and Reviews

By OUR STAFF CRITICS

General Review

THIS month has been an exceptionally trying one as the transportation difficulties common to this time of year have delayed the new releases far beyond the usual date. As has been remarked in the *Record Budgets*, the Brunswick, Columbia, and Odeon releases for January failed to reach the Studio in time, even although a twenty-four hour wait was made for them. The Victor issues came in the night before going to press and by throwing all our energies into the

task we were able to go through them all. It must be remembered that from the very beginning I have made it an invariable rule that no record will be reviewed or even mentioned on hearsay or description. Every record, with absolutely no exceptions, must be heard and studied. In addition, every recording must be heard and studied in the Studio, not by one person alone, but by the Staff. Consequently, the reviews—and in many cases the special articles—are not an individual's work or opinion, but the combined findings of several persons. I never rely on my

own or any other single person's opinion until it has been expressed, contrasted, and discussed with others. In this way, I feel that the magazine can best give to its readers judgments of true weight and worth.

With the exception of the excellent Columbia Masterworks reviewed in this issue and the Stokowski Nutcracker Suite in the January issues of Victor, nothing startling has appeared this month. Possibly this may be attributed to the holidays and the issuance of the standard Christmas records. Undoubtedly most people prefer buying recordings of seasonal interest rather than those of the higher types of symphonic and other works at this time of year. Several very important recordings, issued some time ago to be sure, but of lasting interest and value, have been dealt with in the Re-reviews. Mahler's great "Resurrection" Symphony, No. 2, the largest and most ambitious set of records ever made; Tchaikowsky's Fifth Symphony in Coates' electrifying version; and Mozart's Violin Concerto No. 4 with Fritz Kreisler as the soloist, make up an imposing group of recordings. Every one of them can be recommended most unreservedly.

Monday, December 13th, while this issue is going through the presses, our Advertising and Circulation Manager, Mr. H. Lester Ziegel, and I leave for a trip to Chicago, Minneapolis, Philadelphia, and New York. Important business considerations make this trip necessary, but we welcome it for the opportunity it will provide for meeting as many as possible of our friends and fellow enthusiasts.

Considering the publication as it stands today, I understand now that when the idea of it was in its inception, I never dreamed of all the opportunities that were to open up. The first issue, three months ago, had a circulation of about 1200; the second one went to 2700; the last one jumped to around 4100; this number will certainly go over 4700. (This is written nine days before the date of publication and the rate our subscriptions and newsstand sales increase every day will undoubtedly make this forecast far too modest.)

On this trip, Mr. Ziegel and I will endeavor to arrange the country-wide newsstand distribution of the magazine in order to accommodate the many people who have written in asking for copies and for information as to where the magazine can be purchased. Of course, this venture was a new one for this country as far as the character of the publication was concerned and necessarily we had to convince the news companies that a demand existed for a periodical of this kind. After much persuasion we succeeded in getting the New England News Company to place THE PHONOGRAPH MONTHLY REVIEW on its various stands throughout New England. It is truly gratifying to state that the public has responded magnificently and that today we have more than tripled our newsstand sale in New England. Subscriptions continue to come in from far and near in ever increasing numbers. Letters from points as distant as Japan, China, South Africa, Aus-

tralia, South America, and all the European countries continue to appear in our daily mail. We might nearly say that the only two places we have not heard from so far are the North and South Poles!

The manner in which we succeeded in getting this world-wide distribution of our circulation in such a comparatively short time is still a mystery even to us. Even the facts that our books present so concretely are almost inconceivable.

Recently several letters have been received inquiring why so few of even the leading companies and the dealers in accessories, etc., are using our publication as an advertising medium. Some have even intimated that we are financed and controlled by a certain manufacturing company. In answer to such persons may I return again to my plain statement in the "Topics of General Interest" in the first issue:

"In order to insure a lasting success we must be absolutely impartial in every respect. In other words, we must not be dependent upon any one connected with the trade, whether manufacturer, wholesaler, or dealer; consequently we must be established on a sound financial basis, enabling us to carry out our policy of strict independence. The entire capital stock of THE PHONOGRAPH PUBLISHING COMPANY, INC. is owned by a few enthusiastic music lovers; not a single share is owned—or can be owned—by any one connected with the trade, either directly or indirectly."

This still holds true and will always hold true.

Those who know me best know that I did not enter upon this undertaking for personal financial gain. I left a work to which I have devoted 23 years of my life and which netted me over double the income I am receiving from this publication today. But I have always wanted to accomplish something really worth while in life and having been reared in an atmosphere of music and surrounded by a true musical environment, I felt that no adopted son of this country could do better than devote his full efforts and heart to the work of making the atmosphere of musical culture and of musical environment available to all the music-starved people who (knowingly or unknowingly) hunger for it so strongly today.

Glimpsing the future of the Phonograph and knowing the work it had already achieved, I conceived the idea of this publication, inspired, of course, by the fine example of "The Gramophone" in England, so ably edited by the Honorable Compton Mackenzie. I was right in realizing there was a need for such a magazine, but I erred in underestimating it—it has proved to be far, far greater than I had ever hoped for. If my readers could only see the many letters which pour into the Studio from music-hungry people in every part of the globe, they could better realize the obligations we feel are laid upon us and which give us such happiness to assume—and in this I speak for every one of my associates as well as for myself.

The manufacturers now neglecting to make use of this magazine as an advertising medium surely cannot estimate either the opportunities they are

losing themselves or the obstacles they are unwittingly placing in the path of our work for musical progress. If, with the facilities at our disposal we can grow from 1200 to 4700 in three months and create the surprisingly widespread and active interest we have done, obviously the opportunities for the future are almost unlimited.

We must sincerely hope that the manufacturers now withholding their support from our work will realize that THE PHONOGRAPH MONTHLY REVIEW is here to stay and to accomplish worthwhile ends. In answer to the insinuations questioning our impartiality, we need but to refer to our contents, and the reviews in particular, for a convincing proof. As to the question of the ownership and control of the magazine—our stock records are open to any one and every one at any time.

Returning to actual recordings, I have noted with interest Mr. Compton Mackenzie's cordial reception of a most unusually fine band record, *Officer of the Day March*, Victor 19895, by Arthur Pryor's Band. On hearing this piece, which was issued here before this magazine was inaugurated and consequently too early for review, we completely agree with Mr. Mackenzie that this is the best band record existing at the time of its release. Elsewhere in "The Gramophone" there is a criticism of its balance; the brass thought to be unduly prominent. Perhaps it has been forgotten that Pryor's record is a military band selection and not a concert record. When Sousa's *Stars and Stripes Forever*, Victor 20132, and (above all) *Creatore's Pagliacci Selection*, Victor 35791, are released in England, we feel that Mr. Mackenzie will find even the splendid Pryor march surpassed and that American bands are not lacking in the proper balance. We are thankful to Mr. Mackenzie for calling the *Officer of the Day March* to our attention and giving us the opportunity to give it mention. It certainly was unbeaten until the even greater *Pagliacci Selection* was recorded.

Thanks are also to be extended to the Thomas A. Edison Company for the Laboratory Model, Edison Phonograph, which was so kindly installed in the Studio. No extended tests have been made of it as yet, but we cannot speak our praises too strongly of its sturdy and beautiful workmanship and construction. It is an instrument that is worthy of any setting. We were asked to select at will from the Edison catalogue records desired for the Studio Library and now the latter contains a representative collection from which works will be taken from time to time for special mention.

In today's mail we had the pleasure of receiving a letter from our friend, Dr. Mead of San Diego, California. Dr. Mead thanked us for our notes to his paper on "Available Symphonies" and stated that he believed they would be of great value to collectors and that they were of great interest to him, personally. He deserves our thanks

for bringing up this important subject which is further discussed in the correspondence column of this issue in a letter from Mr. Gerstle of New York. Dr. Mead has kindly offered us the programs of the twelve yearly concerts he has been giving in his home for the last eighteen years. These concerts we know to have been of unusual musical value to his community and it will be a pleasure to pass their programs on to our readers. The cross-section of the available recordings of the best class for the last eighteen years which they will give will be most illuminating. The first of these programs will appear in the next issue if we are able to have them in time.

Of the new January Victor releases which have just arrived at the Studio, three works stand out immediately. The first, Tchaikowsky's *Nut-Cracker Suite* in three double-sided twelve-inch records by Stokowski and the Philadelphia Symphony Orchestra; the second, a three-part 1812 *Overture* by Eugene Goossens and the Royal Convent Garden Opera House Orchestra, with the *Waltz from Eugene Onegin* and the fourth side; the third, a set of two records complete with book and container, for educational work, called *Ballet Bar Exercises*. The merits of the two Tchaikowsky works will demand considerable mention and must be left to the reviews next month. But a word must be said now in praise of the two educational records—some of the finest imaginable pieces to be used in combating the menace of unmusical "music" and instilling the principles of rhythm and simple form in the minds of children. We can prophesy wonderful results to the American music lovers of tomorrow by the use of these records.

Through a most pleasant conversation with Mr. Maranis of the Artist and Repertoire Department of the Victor Company who happened to be passing through Boston for a day, our attention has been drawn to the finest choral recordings heard at the Studio to date. These are both by the Russian Symphonic Choir, Victor Nos. 20309 and 78890. The latter, particularly the virtuosic "Lord Have Mercy" with its amazing modulations, is easily the peak of choral recording and performance today. It was issued some time ago among the foreign releases, but it should be looked up and heard by every one. It cannot be missed!

Another letter of unusual interest arrived in this morning's mail. (Truly this is a month of last moment surprises.) This is from a friend of mine who reminds me of a recent conversation I had had with him. He writes:

"When you last visited me, you will remember that a part of our discussion centered around the interpretation of orchestral compositions. You will recall in what favor you held many English Symphony recordings and stated that the recent recordings of the Blue Danube Waltz and *Tales from the Vienna Woods* by the Philadelphia Symphony Orchestra for Victor were too brilliant, and as you expressed it, were the interpretation of Stokowski, rather than the true interpretation of the composer. Since our conversation, I have, on a number of occasions, dwelt upon your remarks and have at length come to feel that after all, can any conductor see

a musical composition in his interpretation through the eyes of the composer? After all, doesn't music have ambiguous meanings just as words, and doesn't it therefore follow that no two conductors can interpret a composition in exactly the same way?

"It seems to me that the conductor who can interpret with such expression as Stokowski has achieved really achieves the ultimate, and, perhaps, reaches greater heights than the composer had ever dreamed. To me, it is as true of music as of speech that the same words spoken by two equally intelligent individuals may be vastly different in their interpretation and in their impressiveness. Woodrow Wilson may have been a brilliant writer. However, his speeches could not be compared to those of William Jennings Bryan from the interpretative point of view. A speech written by Wilson and delivered by Bryan, to my way of thinking, would approach perfection. You will recall that Gladstone was a great speaker, but when his speeches were read from the printed page, they were found to be mediocre. Their entire force lay in the dominant personality of the man and his manner of delivery.

"Beethoven, in his time, perhaps never conceived of a Symphony Orchestra of more than fifty instruments. In our present day, when Symphonies more than double this figure, it is natural that the interpretation should achieve greater brilliance. It is also quite possible that could Beethoven hear one of his famous Symphonies by any one of the most famous of our organizations, he would exclaim, 'they have exceeded my fondest hope in the art of interpretation.' The art of interpretation is more than technical excellence, it also implies correct emphasis.

"You must remember that my point of view is that of an average individual who has no musical schooling other than through the ear. To me, the majority of English Symphony recordings seem flat, unexpressive, lacking in balance, and with scarcely more emphasis on the more dramatic parts than in those descriptive of mild scenes or action.

"I know that I have taken up a lot of your time, and all that I have tried to express is simply this: can any musician say that a composer intended that this composition should be played in this or that way? If brilliance in music, just as vocal tones in oratory, within reasonable bounds, create a clever picture or make a point better understood, isn't it most desirable that our music be so interpreted, or that the spoken word be delivered with force?"

There is not the space here for an extended reply to the points brought up in this letter; I can confidently predict that this is the beginning of a most helpful discussion to which I hope many readers will join in. However, for the present there are a few questions I wish to propose to match the questions my friend asks in his letter.

First, does not the merit of a conductor grow in proportion to the degree he endeavors to and succeeds in "looking at the composition through the eyes of the composer," insofar as possible?

Can "expression" that is not in harmony with the spirit of the composer and his work lift the work to "greater heights than the composer had ever dreamed?"

Would not the ideal mentioned be the combination of the composing ability and the interpretative ability in one man?

Admitting that a Beethoven Symphony may be improved by judicious "doubling," does not the titanic character of the music give a warrant for this? On the other hand, does the character of a Strauss waltz demand or even allow expansion?

Can the writer listen to the last movement of Tchaikowsky's Fifth Symphony (Victor) reviewed in this issue or to Mozart's Symphony #35 in D (Columbia), also reviewed this month, and still say that he finds English Symphony recordings "flat, unexpressive, and lacking in balance?"

Cannot a trained musician familiar with other works of a composer judge from the score of a given work the composer's intention of the way it should be performed?

Isn't brilliance in music desirable only as it "creates a clearer picture or makes a point better understood?"

I hope that these questions on the subjects which my friend has brought up—and for which

I am very grateful to him—will arouse thought and discussion among many music lovers. The relationship of the interpretative artist to the creative artist is one of the most important things in all art. Every one should give thought to it.

In conclusion I should like to add that I consider the Blue Danube of Strauss as played by Stokowski for Victor to have had a truly wonderful influence in waking up many people to the attraction of orchestral music. I repeat, the record is more Stokowski than Strauss, but it is Stokowski that we need most today in educational work. The orchestral and interpretative brilliance seizes the attention of thousands of persons who would be untouched by another reading. The value of this record cannot be overestimated. It may not be remembered a few years from now, but it will have played a large part in bringing about the advance in music appreciation over that of today that will exist then.

Axel B. Johnson.

Re-Reviews

VICTOR (Music Arts Library) Nos. 55281-6 Tchaikowsky: Symphony No. 5 in E Minor. 6 D12s A1. Price \$9.50. Symphony Orchestra conducted by Albert Coates. (Recorded without cuts.)

Tchaikowsky's Fifth, although less familiar to the average concert-goer than the Fourth and the Pathétique, is ranked as the finest of all the melancholy, self-tortured composer's works. It finely represents all that is highest and best in his uneven genius and is marked by an artistic restraint and strength unequalled in any of his other compositions. The themes are simple, vigorous, and rich with possibilities. And here Tchaikowsky has made the most of the possibilities which so often he discloses only to fail to realize. Here every opportunity is firmly seized and the work is developed with an ever-increasing wealth of orchestral imagination and ingenuity. And for once the emotional and psychological effect left on the listener is unified, powerful, and of true nobility and character.

Albert Coates who has conducted this recording has a remarkable list of records to his credit. As perhaps no other conductor has done so consistently, he has succeeded in getting the spirit and the very dramatic life of the actual performance into his recordings. Strangely enough, one never thinks of the mechanical side of his works, because they are always perfectly adapted to the performance and never obtrude their merits to the detriment of the music itself. Whether the electrical process is used (as in the recent Wagnerian works) or the old process (as in this case), Coates always concentrates the attention and admiration of the hearer on the composition played.

This recording is a remarkable monument not only to the genius of Tchaikowsky, but also to the genius of Mr. Coates and the Victor recording. This particular set happens to have been made at least two and a half years ago, but it is more valuable and even more desirable today than it was on the date of its issue when it was hailed as the last word in symphonic recording. In spite of all the improvements and further "last words" since that time, and in spite of all the imposing splendor of volume and clarity of the new process recordings, it is hard to comprehend anything ever surpassing this work. Even in the tone coloring there is a beauty and naturalness that will outlast all the changes in processes of today and tomorrow. The old method at its best, as it is here, has something that will never be obtained by any other method. He is poor indeed who does not own a set like this by which to set his standards.

The difficulties of both performance and recording make excessive demands on orchestra, conductor, and recorder. The earth-shaking last movement—surely one of the highest

and most truly characteristic peaks of Tchaikowsky's genius—sets a most severe problem, but it is solved with consummate ease. I have listened to this last movement again and again and each time I marvel still more over the superb and inspired virtuosity of composer, interpretation, performance, and recording.

It would not be too much to say that one does not know the real and the best Tchaikowsky without knowing this symphony. Certainly one does not know the phonograph at its best without knowing this recording. Here is a ringing pessimism, but no childish cavilling against fate. Here is a splendid savagery, a barbaric gusto and power, caught in every bit of its strength by the conductor and transmitted unweakened to the records. And here, above all in the last sonorous apotheosis of the theme in the coda of the last movement, is an emotion that is not emotionalism, an inevitable rapture and transfiguration that approaches the divine.

And the marvel of it all is that these few black discs have caught it all and can give it out again unwearyingly. If there ever were an inexhaustible Fountain of Musical Youth, this set surely is it. It is not merely a triumph of recording, it is a triumphal marriage of recording genius to that of interpretive genius. Surely it is a feat that can never be exactly duplicated again. And yet from Coates we have come to expect the impossible. Records like those of the Meister-singer Prelude, the recent Wagnerian excerpts, Scriabin's Poem of Ecstasy, Tchaikowsky's Francesca da Rimini Fantasia and this symphony make an imposing list which can hardly be equalled.

So many fine works are being issued today that it is becoming an increasingly difficult problem to know what to buy. But I can most strongly advise letting a few of the new recordings wait, if necessary, in order to place a set like this in one's library—and musical consciousness. Both are incomplete without it.

Mingled with one's sense of obligation to the Victor Company for having issued this set in America is a half-resentment against the fact that we are obliged to wait so long for it. Why were other far less successful recordings from the English catalogue given the preference of this Tchaikowsky's Fifth? It is hard to understand. On the behalf of the American phonograph enthusiasts it is only fair to ask that more of the fine things available be issued here. The Music Arts Library is making a most excellent beginning; good things like the Pacific 231 of Honneger in the French Victor catalogue, and many others which might be named, should not be withheld. If record buyers show their appreciation of works like the Tchaikowsky Fifth and the others issued already, the company should respond with new and worthy additions to the Music Arts Library.

NOTE ON RECORDING OF TCHAIKOWSKY'S FIFTH SYMPHONY

I want to add my feeble voice to the praises sung of this recording by R.D.D. I can only speak definitely of the fourth movement. While I was at the studio on one of my Saturday evening visits we put on the Finale of this Symphony. From just a single listening I jumped to the hasty conclusion that this was probably the finest and clearest recording of orchestral records yet produced. That may be an exaggeration, but unquestionably the excellence is very great. Extraordinary reproduction of all the orchestral tone-qualities in all their clarity are present here, as well as an interpreter of great understanding. The orchestra, too, is very well balanced.

I regret that I have been unable to hear the other movements, but from hearing one I feel safe in recommending this issue to any lover of Tchaikowsky, of orchestral music in general, or, indeed, to any music-lover, as an example of what the phonograph can do.

MOSES SMITH.

THE MOST AMBITIOUS OF ALL RECORDINGS

In a large, inclusive library of recorded music like that in the Studio there are many recordings of most unusual interest and noteworthiness. So many splendid works come in in addition to those already there that some of the very best things of all are liable to slip by unnoticed for a considerable

length of time. The attention of the staff has lately been riveted on what is perhaps the most remarkable set of records ever issued, certainly the most ambitious of all attempts to record large size musical works.

Mahler's Second Symphony ("Resurrection") in C minor, conducted by Oskar Fried, performed by Berlin State Opera House Orchestra assisted by Gertrud Bindernahel, Soprano, Emmi Leisner, Alto, and the Berlin Cathedral Chorus under the direction of Hugo Rüdel; recorded by Polydor (Nos. 69681 to 69691) on eleven double-faced twelve-inch records, is without question the biggest and most ambitious composition ever to be recorded.

Naturally, such an imposing work is almost forbidding by reason of its very immensity. To play it through on the phonograph requires nearly two hours and a half, including the time spent on changing records, pauses between movements for discussion, etc. Small wonder that in the Studio we hesitated to undertake the task of going through such a monumental work. Several times The Editor has remarked, "Perhaps we shall be able to get time to go through that Mahler Symphony this evening." And I would reply, rather feebly, "It certainly must be a remarkable work." Then something else would come up and the eleven disturbing records of the "Resurrection" Symphony would remain untouched.

But one evening as I was using the typewriter, I suddenly became aware of a new and strangely arresting music issuing from the phonograph. For an instant it flashed through my mind that if I were not familiar with the Ninth Symphony of Beethoven, I should imagine that this was it. Not that the idiom of the two works is alike, but the same mental and emotional impression is made. One senses immediately that this music expresses some soul-shaking struggle, some great inner conflict. The largeness and titanic strength of a true genius or *Übermensch* is immediately recognizable in the music he writes.

All work was ended for that evening—and the "Resurrection" Symphony was listened to with undivided attention. At the end, everyone present had but one thought: "How could I ever have left this masterpiece go by unheard?" A second hearing a week later and study of the score and the critical reviews of the American concert hall performances of the work intensified and deepened the impressions made at first.

Both Mahler's music and the personality of the man himself when he was alive seem to have a remarkable power for arousing the almost fanatical enthusiasm of certain people and the most violent opposition and hatred of others. His admirers, led by conductors like Oskar Fried, Bruno Walter, Willem Mengelberg, and writers like Paul Stefan, are practically unrestrained in the fever of their admiration and devotion for both the memory of the man and the compositions he has left behind.

It is hard for anyone to listen unmoved to a work like this Second Symphony. It is too disturbingly forceful, outspoken, direct; it assaults one's ears and mind with its overwhelming sincerity and conviction. One is elevated, disgusted, transported, antagonized—all in rapid succession. But in the end one is forced to admit that here is a work that is truly great. One may almost hate it as well as admire it, but it cannot be ignored or denied.

While there is no definite "program" to this symphony, there is a definite content which may be briefly outlined here. Reference is also made to the recording.

First Movement: A Promethean struggle and despair relieved by the fleeting consolation of the songful second theme. In Part 3 occurs a long monotonous, uncertain passage working up slowly to a climax which well demonstrates the amazing capabilities of the Polydor recording as well as of the Berlin State Opera House Orchestra. The brass in particular deserves especial mention.

Parts 6, 7, and 8 contain the Second Movement, a sort of intermezzo or slow dance tune. An elusive section of the symphony, and one difficult to grasp or to understand. The next three parts are devoted to the Scherzo, built up from one of Mahler's songs dealing with the Sermon to the Fishes by St. Anthony of Padua. The world, like the fish in the legend, goes by in complacent vulgarity, unmindful of the message that is preached to it. The fortissimo passage at

the beginning of Part 11, just before the return to the Scherzo theme, is another remarkable bit of orchestral performance and recording.

The Fourth Movement is the true slow movement of the work. The darkly beautiful alto voice sings of the need of the suffering world and the necessity of light and life from God.

With Part 14 begins the tremendous Finale; death and judgment are at hand. There is a terrible procession as though the dead arise and march to the summons of the trumpets of the apocalypse. Surely the surging drum rolls at the end of Part 16 mark the highest points of the phonograph's approach to realism. It is almost unbelievable both that such epochal music should be written and that should ever be reproduced on rubber discs and the phonograph. It is no wonder that one musician who had taken part in one of the American performances of this symphony refused to believe that a recording of it had been made. Even when he actually heard it played at the Studio, he could scarcely realize that the thing had actually been accomplished.

One's amazement grows as this last movement swells up to its jubilant close. The cathedral chorus and the soloists sing of the resurrection from the dead, organ and chimes join the triumphant voice of the orchestra, and the symphony ends on this sublime note of divine rejoicing.

It is hard to avoid superlatives when writing of this symphony and of this recording. Both are so far removed from the ordinary composition and the usual run of records. And under the direction of Oskar Fried, the impossible is always accomplished, it seems! The balance that he manages to secure, in spite of the heavy orchestration and the always difficult problem of the chorus, is something to marvel at. Truly, these people who dare to attempt the impossible tasks seem to succeed in direct proportion to the difficulties.

Naturally, this recording has aroused a great deal of attention in Europe, both on account of its musical and its technical merits. Here in this country where Mahler's music is not widely known, interest has hardly been stirred except among a few enthusiasts. It would be unjust not to mention the courage of Mr. B. M. Mai, the American Polydor Representative, for bringing many sets of this symphony over from Germany. It is of interest to know that the first set to be imported was presented to Mahler's brother, a clergyman in a Middle-West city. A few of Mr. Mai's closest friends have been privileged to see the beautiful letter of thanks that the composer's brother wrote. Every Christmas and Easter the "Resurrection" Symphony is played in memory of Mahler, whose dynamic personality still leaves its influence on all those who knew him or who hear and sincerely feel his music.

The scope and character of this symphony, the price and difficulty of availability of this recording, set it far beyond the reach of the average person. But those who are able to purchase it and (still more important) willing to study and absorb its musical and spiritual content should not let this work go by unheard. We at the Studio can only marvel at our own stupidity for not knowing it sooner. The importance of the Symphony itself probably may easily be exaggerated, but the unusualness of the recording can hardly be. And however the conflict over Mahler's genius or lack of it may wage, there is no question but that this Symphony bears the imprint of a great mind and a great talent. One may disagree or be repelled, but one is fascinated even when most displeased. This is not a work to be merely listened to; it is one to be studied and discussed and even fought about. Such is the compelling force of the composer's gift and in no less degree that of Oskar Fried's great interpretation and recording.

It is understood that Mr. Mai is still importing sets from Germany in the hope that there are more people who are eager to own this work. It will be interesting to see the reception of this recording by the American enthusiasts who are able to purchase it. There must be many who want the most ambitious of all recordings and one of the most remarkable of all compositions.

COLUMBIA Masterworks Set Number 42 Mozart: Symphony in D major, No. 35. 3 D12s A1. Price \$4.50. Played by Halle Orchestra conducted by Hamilton Harty.

This symphony, while perhaps not of an equal largeness

of conception with the three last symphonies of Mozart, is surely one of the most delightful of all his compositions. It has an interesting history. In July, 1782, Mozart was busy putting the finishing touches on his opera, *Die Entführung aus dem Serail*, and also making preparations for his wedding which took place on August fourth. But at the request of his father, he composed this symphony for some festivities at the Haffners, a well-known Salzberg family who took a great interest in the young Mozart. The work as first written was in the form of a serenade; there was an introductory march and two minuets. A year later the symphony was rearranged, the march and one minuet were discarded, and flutes and clarinets were added to the orchestra. The work is now known as No. 35, the "Haffner" Symphony, or Köchel No. 285.

First Movement: Allegro con spirito (Parts 1 and 2)

Andante (Parts 3 and 4)

Menuetto and Trio (Part 5)

Finale: Presto (Part 6)

The first movement is an almost continuous treatment of the bold, vigorous theme announced in the opening measures. The energetic octave leaps give this theme a real distinction and power. The slow movement is in very simple form and the minuet and trio make no departure from their conventional form. The Finale, a whirling rondo, which Mozart wished to go "as fast as possible," is very spirited and lively.

In works like this, of simple construction and orchestration, yet which demand the utmost delicacy of expression and tone, the old process of recording was always at its best. In fact, many experts believed that the electrical process could never do as well in such works. But the Columbia electrical recording of this Mozart "Haffner" Symphony is a setting exquisitely matched to the musical gem it holds. The piercing "sharpness" so common to string passages recorded by the new process is entirely absent. The most infinitesimal pianissimo and shade of expression is caught in every detail. A feat of recording whose worth is in inverse proportion to its obviousness. It is becoming more and more easy to produce stupendous and imposing effects on the phonograph, but the art of achieving perfection and artistry in miniature is only begun. Until now, the finest achievement of this sort was Oscar Fried's *Eine Kleine Nachtmusik* of Mozart recorded by Polydor. But Columbia has gone even a step beyond and given us what is undoubtedly the finest piece of orchestral recording in all the splendid Masterworks list.

Aside from the recording, perhaps the most noteworthy feature of this set is the performance by Hamilton Harty and the Halle Orchestra. This well known combination of conductor and orchestra has done many fine things in the past, but here they go far beyond themselves. The reports from England that Sir Hamilton Harty has succeeded in building up his orchestra to an astonishing degree are well confirmed by this recording. Undoubtedly, the Halle Orchestra must be ranked as the leader in Great Britain today.

The interpretation is never forced or exaggerated and never jars with the character of the music. One might wish for even greater fleetness in the Finale (Mozart himself is the authority), but the clarity and finesse are so perfectly all that one could desire, that it would be greedy to demand anything more. The beauty of tone and melodic phrasing in the Andante also is astonishingly "just right." All through the work one constantly realizes that he is listening to a performance which is both musically and psychologically as near perfection as it is possible to attain. As a conception, it bears the evidence of having been planned out with remarkable care and intelligence; as a performance, it is executed with an equal musicianship. A real jewel to the credit of Conductor, Orchestra, and Columbia recording.

This little symphony, so characteristic of its composer, and so fresh and dainty and refreshing to the wearied ears and minds of us moderns, is one of the most gratifying gifts to recorded music that one can imagine. The work has been played by many of the American Symphony Orchestras recently and has become a favorite where ever it is known. The recording should do much to win countless new friends

and should be of invaluable service in educational and appreciation work. It is a set that can be recommended without the slightest reservation. A true delight to ear and mind and spirit!

VICTOR (Music Arts Library) Nos. 55277-80. Mozart: Symphony in C, No. 41 (Jupiter) and Mozart: Overture to The Impresario. 4 D12s A1. Price, \$3.50. Played by the Symphony Orchestra conducted by Albert Coates
POLYDOR Nos. 69655-8. Mozart: Symphony in C, No. 41, (Jupiter) and Strauss: Bürger als Edelmann (Menuett and Der Fechtmeister), 4 D12s. Price, \$6.00. (Mr. B. M. Mai). Played by the Berlin State Opera House Orchestra conducted by Heidenreich. (The Strauss extracts on the 8th side are conducted by the composer.)

These two recordings of Mozart's last symphony, the Jupiter, present a difficult problem for the reviewer. Either coming alone would justly be ranked as very fine, but readers will demand a comparison between the two and advice on which version is preferable. Both are mechanically recorded and are complete. The Coates' version was recorded in England but is now issued in America as part of the Victor Music Arts Library. The Polydor recording is imported by Mr. B. M. Mai of Chicago.

Owners of libraries specializing in standard symphonic music of course cannot afford to be without a recording of Mozart's Jupiter, certainly one of the truly great works of symphonic literature. His last symphony, it is his largest in conception and scope; the fugal finale ranking among the finest works of genius in all music. It is the crowning peak of Mozart's work; a composition whose grandeur and strength bear the test of time and study.

The two versions are radically different: in interpretation, performance, and recording. Each conductor finely realizes his own intention, but each leaves an entirely different, almost opposing, impression on the listener. A comparison of the two sets throws a most interesting light on the way in which it is possible for two men to make varying readings of the same work.

The first two movements are unquestionably best in the Polydor version, but to the present reviewer at least, Coates' Minuet and Finale are preferable. Heidenreich's orchestra shows up to better advantage than the other and the Polydor recording keeps a little bit ahead of the Victor, especially in the matter of clarity. Coates' reading is very nervously energetic and in the first two movements he hurries the pace rather uncomfortably. On the other hand, one feels he has just the right conception of the delightful minuet and the great finale. Heidenreich seems in these two movements to be rather heavy and unwieldy in the old-fashioned German manner and never seems to get quite enough "life" into the performance. But in the songful slow movement, his reading is just as satisfyingly right as Coates' is disturbingly hurried. Each man is at his best when the music is most closely suited to his personal temperament.

On account of its great availability the Victor set will of course be far more widely sold in this country than the other. No one who purchases it should regret doing so as it stands solidly on its own merits. The fine album and the complete and interesting program book included in the set are not to be overlooked. Like all the sets in the Music Arts Library, these are beautifully made up and make the recordings of additional value.

Those who desire a poetical, reserved interpretation rather than a brilliant, exciting one will prefer the Polydor set, and they, too, need not question their own wisdom of choice. The slow movement in particular certainly is rich in poetry and sentiment. For many perhaps the whole set will be more completely satisfying than the Victor, although I, personally, find the greatest enjoyment in the combination of two movements by Heidenreich and two by Coates.

VICTOR No. 6585. Wagner: Prelude to Tristan and Isolde. Red seal, D12, price \$2.00. Played by the San Francisco Symphony Orchestra conducted by Alfred Herz.

The San Francisco Symphony Orchestra, conducted by Alfred Herz, add to their Wagnerian recordings the famous Prelude to the great love drama, Tristan and Isolde. Tristan is not by any means the first of Wagner's Operas for a begin-

ner to listen to or study, but it certainly contains some of his finest, if not his most easily comprehended, music. This is the first electrical recording of the Prelude to be issued in this country and is both played and recorded in brilliant fashion. The unduly heavy entrance of the wood winds in the opening measures prevents the proper atmospheric effect from being obtained and in several places the accents seem too strongly marked, but otherwise the performance is very satisfactory and stirring. The recording throughout is excellent; every detail coming through to perfection. Mr. Herz wisely refused to give the concert ending sometimes played, but as he also omitted the last few bars for the 'cellos and basses, one is left rather at a loss at the conclusion. An excellent record for the study of orchestration and Wagnerian harmony. Conservatories and colleges might well use this record to accompany the usual study of the Tristan score in analysis and appreciation courses.

VICTOR Nos. 35793 and 20245. Grieg: First Peer Gynt Suite (Morning Mood, Death of Ase, Anitra's Dance, and In the Hall of the Mountain Kings). One D12 and one D10 black label records. Price, \$1.25 and \$.75 respectively. Played by the Victor Concert Orchestra conducted by Josef Pasternack.

The two black label records of the ever popular Peer Gynt Suite offer a remarkable bargain for record buyers who must give first consideration to their pocket-books. Anyone, of whatever means, who is anxious to procure the best version of this suite obtainable should not miss these records. The recording is very brilliant and impressive without being forced or shrill. One might question Mr. Pasternack's interpretation of Ase's Death, but undoubtedly his somewhat exaggerated reading will "get the piece over" for people whom a more restrained version would leave untouched. The other pieces, however, are read and performed with real gusto and spirit. Nor is restraint and feeling wanting in the Morning Mood. The Hall of the Mountain Kings is worked up furiously, and Anitra's Dance comes off first in a comparison with several other versions, including even the one by Stokowski and the Philadelphia Orchestra, although the latter of course has the disadvantage of being electrically recorded.

The Victor Concert Orchestra in its moderately priced issues of the better known symphonic music has done much for the popularizing of good music in this country. It would be hard to estimate the great value that the versions of Mozart's G minor, Beethoven's Fifth, and Haydn's Surprise symphonies, and various overtures, including Mozart's Magic Flute in particular, have had in educational work. They are cut somewhat, it is true, but as Mrs. Fryberger pointed out in the Correspondence Column last month, such versions are greatly needed. It is to be hoped that all the works withdrawn will soon be replaced by electrical versions of the excellence of this Peer Gynt Suite.

COLUMBIA No. 67220-D. Beethoven: Overture to Egmont D12. Price, \$1.50. Played by the Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg.

Mengelberg's recording of the familiar Egmont Overture which was announced in the General Review last month has been issued by the Columbia Company with its December Masterworks releases. It is a record which has been eagerly anticipated in the belief that at last we should have available an adequate recording of one of the finest of Beethoven's shorter orchestral works. As this season sees the celebration of Beethoven's centenary, the work naturally has special significance.

But this release, praiseworthy as it is for many points of excellence, is not all that we had expected. The orchestral performance is very good, indeed, the interpretation for the most part is wisely planned and carried out, the recording is—well, a little better than fair. At almost any given movement during the playing one has the feeling, "This is good, but there's something better coming." And unfortunately that something better never quite comes. A sense of emotional and psychological unsatisfaction remains at the end. (I use "unsatisfaction" advisedly; one is not dissatisfied with anything in the record, he is left with this feeling of incompleteness, of unsatisfaction.)

Perhaps I am giving the impression that this work is not all that it should be. Such is far from my intention. If one did not demand so much from it, he would be perfectly

pleased. The wood wind playing, the phrasing, the sweep of the massed strings, the dainty perfection of the piano and pianissimo passages are all most unusually fine. It is a record which no collector or even amateur enthusiast can afford to be without, as it certainly is the best version of the Egmont Overture in the market today. In particular, those seeking a greater knowledge of Beethoven and a finer appreciation of his works should by all means have this recording. Mengelberg's interpretation will give a new revelation of the work to many.

In the Antique section of the Studio Library there is an old, old recording of this overture by Hildebrandt for Odeon. Of course it is unprocurable today. Curiously enough, this record, made no one knows how long ago, still remains the finest all around version of Egmont. Even in the recording it compares favorably with the Columbia version of today. Undoubtedly if I had never heard this old masterpiece I should have less reserved praise for the new issue. As it is, however, I can praise the new one warmly for its many points of beauty,—but I must still prefer the other.



WILLEM MENGELBERG

SOME noted singer, we forget who, once said on her return from an European trip, "Americans think they know Willem Mengelberg, but they don't know him and never can until they have heard him with his own orchestra, the Concertgebouw of Amsterdam." This remark makes the recent issue of a record here of Mengelberg with his own orchestra doubly interesting. The Tannhauser Overture also is issued, only in England at the present, but we hope it will not be long before it is available here, too.

However, even the interest of his latest recording cannot make American record buyers forget the many excellent recordings with the New York Philharmonic Orchestra already issued in this country. The Victor Company deserves full credit for the issuance of so many great works

by Mengelberg, culminating in the Victory Ball Fantasy of Ernest Schelling. The two ten-inch records making up this composition, the first large size work by an American composer to be recorded, created a veritable sensation when they came out last winter. These records can hardly be overlooked by any record buyer both on account of the interest of the composition itself and its spirited interpretation and the remarkable recording.

Les Preludes is another work that marked an epoch in recording when it appeared. It is Mengelberg's favorite war-horse and certainly no one can do it like him. The Overture to the Flying Dutchman, one of his last records for Victor is also a piece of work that can be praised almost unreservedly. Oberon, Coriolanus, in fact every

one of Mengelberg's recordings are distinctively fine. One of the most discriminative experts in recorded music on a visit to the Studio some time ago made the statement that, "Any one of Mengelberg's releases can be bought *unheard!*" His name on the label gives definite assurance of their worth—a worth which is always outstanding.

Mengelberg has recorded one work with the Brunswick-Balke-Collender Company, a complete Marche Slave, the first of the Brunswick "longer-playing" records. It is a very brilliant and powerful interpretation and has become very popular already.

The Overture to Egmont, the first of what we hope to be a series of records with the Concertgebouw Orchestra of Amsterdam, has just been issued by Columbia this month and is reviewed elsewhere in this number of the magazine.

Mengelberg's concert performances have made him as famous in America as he is abroad. His recordings, every one of them, can only add to his fame and serve as examples of recorded music at its best.

COLUMBIA Masterworks Set No. 44, Nos. 67216-17-18 D. Saint-Saens: Concerto for Violoncello and Orchestra, in A minor, 3 D12s A1). Price \$4.50. Soloist, W. H. Squire, accompanied by Sir Hamilton Harty and the Halle Orchestra.

Recordings in which the 'cello plays a prominent part have not been very successful or even adequate in the past. The advent of the electrical process of recording of course has changed things entirely for the 'cello, which is now able to exhibit all its best qualities on records. This concerto represents the best 'cello recording heard at the Studio to date. Both for clarity and tone it is virtually perfect. Hamiltly Harty provides a discreetly balanced accompaniment, but the principal honors go to the soloist and to the recording director, both of whom exhibit their capabilities without ever making them unduly obtrusive. The finest technique is that which makes one forget all about technique and technical problems, and this is possessed both by Mr. Squire and the Columbia Recording Director and Staff.

The work itself is in Saint-Saens' customary amiable style, neatly constructed, adapted to the idiom of the instrument, vigorous and songful as the occasion demands. Moreover, it is a work which will strike home to a great many more people than the usual concerto of this sort or even the usual fine-surfaced, coldly correct compositions from the pen of Saint-Saens.

All in all the finest example of a 'cello concerto and of the composer now available on records. And in addition a most vivid and powerful example of the art of modern recording at its best. Here is not all the thunderous excitement which is so often sought for. As in the Mozart Symphony No. 35 in D, there is a delicacy, an effortless effectiveness, and a natural realism in this set that make it of unusual value in the cultivation of a musical ear and discrimination of tonal coloring and tonal balance.

COLUMBIA No. 67219-D. Debussy: Prelude to The Afternoon of a Faun. D12. Price, \$1.50. Played by the Royal Philharmonic Orchestra conducted by Paul Klenau.

The Prelude to The Afternoon of a Faun has enjoyed consistent popularity as the work which serves as the gate or entrance to the realm of "modern music." It is easily the best known of Debussy's works for the orchestra, although of late the Festivals from the Three Nocturnes is becoming a close rival in the concert hall. An electrical recording of the latter work would be most acceptable today, as the only existing version is mechanical and not easily available in this country.

RECORDED WORKS BY WILLEM MENGELBERG

COLUMBIA 67220 D. Beethoven: Overture to Egmont (The Concertgebouw Orchestra of Amsterdam).

COLUMBIA (English) Wagner: Overture to Tanhauser (The Concertgebouw Orchestra of Amsterdam).

BRUNSWICK 50072 Tchaikowsky: Marche Slave (The New York Philharmonic).

VICTOR 6464 Mendelssohn: War March of the Priests from Athalia and Halvorsen: Festival March of the Boyars (The New York Philharmonic).

(All the Victor recordings are with the New York Philharmonic.)

6223 Beethoven: Coriolanus Overture.

6547 Wagner: Flying Dutchman Overture.

6224 Weber: Oberon Overture.

989 Saint-Saens Omphale's Spinning Wheel.

6225 and 6373 Liszt: Les Preludes.

6479 Schubert: Rosamunde Overture and Entr'acte.

6374 Tchaikowsky: Sixth Symphony (2nd and 4th Movements.)

6427 Strauss: Tales from the Vienna Woods and Tchaikowsky: Waltz from the Serenade for String Orchestra.

1127-8 Schelling: A Victory Ball.

The "Afternoon" has already been recorded with excellent effect by the English Vocalion Company and by Dr. Stokowsky for Victor, the latter a recent issue which has received high praise and which has done notable educational work. The Columbia issue must necessarily be unusually good to succeed and it is unusually good; in clarity especially it is one of the best recordings of the year. The interpretation is beautifully balanced and perhaps more adequately achieves a languorous Debussian effect than that of Stokowski. The orchestral performance is most praiseworthy, but the solo flutist—good as he is—hardly has the limpid tone that the first flutist of the Philadelphia Orchestra uses with such exquisite effect in the Victor version. The Vocalion version is mechanical and the balance and clarity cannot compare with the others, but in other respects it holds its place with them very easily.

No one version can be said to be the best. One is perfectly safe in buying any or all of them. Of the two available in this country, the Columbia has a slight advantage in the matter of price. The Philadelphia Orchestra, however, cannot be surpassed even by an organization which plays as well as the Royal Philharmonic does here. The interpretations are a matter of personal preference.

R. D. D.

Mozart Violin Concerto No. 4, in D major.

Victor Album Set of Four Double-sided Records (12 in.)

Played by Fritz Kreisler and Orchestra conducted by Sir Landon Ronald.

Complete on records 6516, 6517, 6518, 6519.

This set of records is an American repressing of a mechanically recorded issue made some time ago in England. So far as I am aware (for I have been unable to get a score with which to check up) the recording is without cuts. Not even cadenzas have been sacrificed.

The first occasion for praise to the Victor company must come for issuing so big a work. It indicates that the tide is turning in the American record market. Americans knowing Kreisler only from his previous American issues must have a very faulty idea of the great violinist. Those records alone simply indicate his mastery of the technique of the instrument, and his ability to play sentimental pieces and, on occasion, more serious trifles. But of the great artist Kreisler, those disks give very little indication. It is in the larger forms that a violinist has an opportunity to display the artistic stuff of which he is made.

And in these records Kreisler shows himself a master. His phrasing—of the utmost importance in Mozart—is superb.

In this respect Kreisler is unmatched. When he finishes off a phrase it is as when a skilled jeweller has finished polishing off a gem. But not only in small things does his genius display itself. In such matters as style, conception of the whole, Kreisler has here done marvellous playing. You can always hear Fritz Kreisler in this performance; but you are always hearing Mozart as well. And that is the test of a great interpretation. Technically the job is perfectly finished, of course, while as to tone, who can compare with him? Only one other that I know, and he has not yet done anything big for the phonograph, so I leave him anonymous.

Very likely the producing companies are apologetic in issuing some of their album-sets in mechanical recordings. But at least in the present instance, Victor has no need for apology. I can not see that an electrical recording would have been in any way more flattering to Kreisler's playing, and I think, on the contrary, it would have done it less than justice. There is something in the electrical recording that puts an edge on the upper violin tones, making them hard and thin, less personal. Perhaps improvements in the process will eliminate this defect, and we shall have the ideal synthesis of virtues.

I have said little about the orchestral accompaniment for the reason that I can hardly praise it as I did Kreisler's playing. The band seems too small, even for a Mozart score. But the accompaniment is, after all, subsidiary, and as long as nothing absolutely wrong happens, it is the solo playing in which the listener is interested. The conductor, Sir Landon, carries his share of the burdens very well.

The Concerto needs no analysis, since Mozart's music is perfectly straightforward. The first movement is an Allegro, consuming the first three sides. The next two sides contain the slow movement, Andante Cantabile, with beautiful playing by Kreisler of the melodies. The last three sides are taken up with a Rondo.

Congratulations again to Victor for its courage and foresight in making this recording available to American music-lovers. To review such a set of records is not a task but a pleasure.

M. S.

Chamber Music

STRING QUARTET

POLYDOR Nos. 66198 to 66200. Hindemith: String Quartet, Opus 22, 3 D12s. Played by the Amar-Hindemith Quartet (Licco Amar, Walter Caspar, Paul Hindemith, and Rudolph Hindemith.)

This quartet, in five movements, is very highly considered as one of the outstanding works of Paul Hindemith who has been hailed as the leader of modern German composers. The work has been played to a considerable extent in this country, where its admirers will be pleased to hear a recording made by the Quartet in which the composer plays viola.

Both the recording and the performance are very good. Everyone must judge the music itself by his own tastes, but the present reviewer is impressed with its vigor and flexible strength of construction. The themes are distinctive and compel attention and the development, if somewhat coldly cerebral, is logical and satisfying.

While the composition is not unduly "ultramodern," it will hardly appeal to those who are not familiar with the modern idiom. Those who are, however, should find the work well worth owning. As an example of present day writing for the string quartet, it is representative. The music itself grows in stature on continued hearing and the playing and recordings are well up to the Polydor high standard.

R. D. D.

PIANO

Brunswick 3239—Along Miami Shore, and Maple Leaf Rag. Played by Harry Snodgrass, "King of the Ivories." J. M. Witen, Announcing.

3320—What's the Use of Crying, and Pal of My Lonesome Hours. Played by Lee Sims.

Victor 20203—Humoresque (Dvorak) and Polish Dance (Xarwenka). Two well known drawing-room diversions played by Hans Barth.

1184—Etude Tableau (Rachmaninoff), and Dance of the Gnomes (Liszt). Played by Serge Rachmaninoff. The Russian's piano-playing, as here recorded, is nothing short of marvellous. A gorgeous technical display, especially in the second number, where both playing and recording are exceptionally clear. A record for everyone.

VIOLIN

Victor 6608—Liebesfreud (Love's Joy) and Liebesleid (Love's Sorrow). Two of the compositions by which Kreisler is best known to record-lovers, played for electrical recording. The usual Kreisler virtues, as displayed in short records, are here again in evidence. Once more I question the advantage of the new recording. The work gains, it is true, in brilliance and clarity, but sacrifices tone quality.

CELLO

Victor 1178—Traumerei, and Melody in F (Schumann). played by the master-musician Pablo Casals. The Melody is taken at a rather rapid gait, and the Traumerei, on the other hand, very slowly. But playing and recording are both excellent. Here the new style of recording is of great value since it is adaptable to a low-voiced instrument like the 'Cello.

CHORAL

Columbia 55066-F—Korsaren Gesang, and Wahrheit, Freiheit, Recht. The first is sung by a male, the second by a female, chorus of the Nordostlichen Arbeiter Sangerbund, in German. The male chorus sounds the better of the two. The second side is partially unsatisfactory because the chorus has to sing consistently in fairly high register. But both sides are very well recorded, and the record as a whole is up to the high average set by Columbia in its choral issues.

55065-F—Herber Abschied, and Wenn die Nactigalen Singen. Sung by male chorus of the Deutscher Liederkranz of Brooklyn, Gust. T. Heil, Conductor. In German. A smooth, well-rounded production, both in performance and in recording. It does not hit some of the brilliant high spots of the preceding record, but neither has it any of the faults of the other. I prefer the first side of the record to the second.

55064-F—Gesang der Volker, and Zieh Mit. Sung by a Male Chorus of 2000 voices from the Nordostlicher Arbeiter Sangerbund, conducted by Friedrich C. Rauser. In German. This record, of exceptional quality, is the best of this organization that I have heard. It reaches the heights attained by Col. 55037-F, recorded by the New York Liederkranz. The second selection, particularly, is one that should interest a miscellaneous audience because of its dramatic character. Singing and the mechanism of recording are exceptional.

Victor 35788—Christmas Hymns and Carols on both sides. Sung by Trinity Choir. A timely suggestion for the Holidays.

35787—While Shepherds Watched, and It Came Upon the Midnight Clear. Sung by the Trinity Choir.

The recording of both this and the preceding record is fair, though the second song of this record is better done. But in general, Columbia seems to have the edge on choral recording to date.

20246—Joy to the World, and Adeste Fideles. Trinity Choir with orchestra.

Brunswick 3248—Adoramus Te, and Exultate Deo. Sung by the Toronto Mendelssohn Choir, conducted by Dr. H. A. Fricker. The singing is of exceptional beauty and musicianship, and Brunswick is to be congratulated on making such beautiful choral work available. The recording is not entirely satisfactory on the first side, but it is much better on the second.

3159—Medley of College Songs, and Bells of St. Mary's. Male Chorus of the University of Wisconsin Glee Club, conducted by E. Earl Swinney and W. S. Leonardson, respectively. The first number is spiritedly sung.

3165—Lamp in the West, and on the second side, Night Song and Alma Mater. Sung by the Syracuse University Glee Club, led by Birger M. Beausang.

3195—The Orange and the Black, and Old Nassau. Princeton University Glee Club, Luther M. Strayer, conductor.

VOCAL

Brunswick 10226—Trees, and Mem'ries of Love and You. Marie Morrissey sings the first with orchestra and flute obbligato, the second with piano and cello. In this record Miss Morrissey discloses a rather unexpectedly interesting voice. The power is not great, but sufficiently adequate, particularly in the low and middle tones and the quality is at all times very good. I am sorry that I cannot say as much for the orchestral accompaniment on the first side, which is very much overdone.

15114—Serenade of Mephistopheles, and Invocation of Mephistopheles (from Gounod's "Faust"). Sung by Michael Bohnen with Orchestra. The first side is well recorded, and Bohnen sings with excellent voice and telling dramatic power. The "Ha, Ha, Ha, Ha" comes out very clearly and forcefully. Everything suffers a let-down on the second side, but this record is not to be missed.

50084—My Native Land, and Return, Conqueror! (from Verdi's "Aida"). Both numbers are beautifully rendered by Elizabeth Rethberg with a splendid orchestral accompaniment. This is one of the outstanding records of the month. Rethberg's voice is an organ of beauty, power, and drama. The range meets all the demands that are made on the voice by this big role. I am glad I can praise the orchestral accompaniment without qualification. Brunswick's records seem to be improving in this respect. The recording as a whole is one of the indispensable ones of the month.

10230—My Dreams, and Parted. Sung by Mario Chamlee with orchestra. The tenor voice sounds forced, and there is much roughness in the singing.

Brunswick 3336—Who Wouldn't? and Half a Moon (From "Honeymoon Lane"). Sung by Ray Perkins with Piano.

3348—Don't Be Angry With Me, and It Made You Happy When You Made Me Cry. Sung by Esther Walker and Orchestra, assisted in the first by Male Quartet.

3209—So I Can Write My Name, and Stand Steady. Sung by Dixie Jubilee Quintet. Fair singing, well recorded.

3292—Wayside Cross, and Church in the Wildwood. Sung by Criterion Male Quartet with organ.

3289—Baby Face, and Barcelona. Sung by the Merry-makers with their usual felicity. Piano accompaniment.

3318—Your Heart Looked into Mine, and Moonlight on the Ganges. Sung by Franklin Baur with orchestra.

3312—Down on the Banks of the Old Yazoo, and Sunny Disposish. Remarkably clear diction, good singing in its kind. The second tune is a good one.

3249—Come Into My Heart, and In the Heart of the Hills. Sung by Allen MacQuhae, the first with orchestral accompaniment, the second with the assistance of piano, violin, and cello.

Victor 6559—Saving Victim (O Salutaris), and Holy Night (Noel). The first sung in Latin, the second in French by Marcel Journet, the great French bass. The singing comes out with remarkable clearness and with exceptional resonance. Journet sings with artistry and with great power. The orchestral accompaniment is also well recorded. The first side has the better song, but the second is perhaps the better rendered of the two. A very valuable record as a whole.

Victor 6599—Ave Maria and Elegie. Gounod's prayer is sung by Rosa Ponselle in Latin, while Massenet's most famous work is rendered in French. Both songs are preceded by long orchestral introductions which take up a good part of the record, particularly in the first, where Ponselle sings in less than half the time the record is on. Of the two the first is the less well done. The voice is too harsh for the mood of the song. Elegie, on the other hand, is very well performed. On both sides the orchestra accompaniment is well up to the regular high Victor standard.

6607—Oh Come, All Ye Faithful (Adeste Fideles), and The Palms. Sung by John McCormack. The second in English, the first, with the assistance of the Trinity Choir, in Latin. The diction is exceptionally good, even the Latin being clear. The Adeste Fideles is apparently in for a good sale, judging from the number of recordings for the month. McCormack is at his best in this religious music. His voice has rare fervor, and the recording in his case, at any rate, is very good, though in the case of the choir there are the usual difficulties. The second side is also well rendered.

6022—The Infant Jesus, and Hosanna. Sung by Giovannin Martinelli in English with Ladies' Chorus and orchestra. On the first side there are sections of Latin as well. The first is the better done of the two. In the second the voice is the usual gorgeous instrument of Martinelli, but alas, it is not suited to the spirit of the song. The tones are strident and very often lack smooth legato.

9011—Yohrzeit (In Memoriam) and Aheim, Aheim (Home-ward). Sung in Yiddish by Josef Rosenblatt with orchestra. In spite of the foreign language this is a record for the general record-buying public. The beauty and power of Rosenblatt's voice are now too widely known for comment, but in the first number they are heard to greater advantage, and the dramatic as well as religious rendering deserves hearing by anyone unfamiliar with Jewish liturgy. The meaning of Yohrzeit (literally "Time of year") is briefly this: On the anniversary of the death of a parent, i.e., on "Yohrzeit," a prayer (called "Kaddisch"), such as the one on this record, is sung in memory of the departed soul. The most irreligious Jew scarcely fails to observe this ritual, which is deep-rooted in the Jewish spirit. A record not to be missed.

20258—Cause I Love You, and The Two of Us. The first sung by Henry Burr, the second by Franklyn Baur.

20236—Consolation, and Take This Rose. Sung by Maurice J. Cunskey.

1179—Juanita, and In Old Madrid. Two old favorites sung for the newer recording by Emilio de Gogorza with orchestral accompaniment. This is another of the fine issues of the month. For sheer vocal artistry it is difficult to think of a baritone equal to Gogorza. He knows how to sing, and, what is more, he has an instrument to sing with. For his voice is by no means a thing of the past. Add to these qualifications a perfect diction, and you can see why not only amateurs but connoisseurs as well enthuse over Gogorza's work. In this record the usual high standard of Gogorza's excellence is maintained. The orchestra, too, does its allotted share very well. Considering all these things and the popular appeal of the songs, this record should have a very wide sale.

20271—The Little White House, and Cherie, I Love You. The first sung by Raymond Dixon with orchestra, the second by Gladys Rice with piano accompaniment furnished by Frank Banta.

20312—There Ain't No Maybe in My Baby's Eyes, and No One but You Knows How to Love. Sung by Jack Smith (The Whispering Baritone) with piano accompaniment.

Columbia 7118-M—Ora e per sempre addio (Farewell, now and Forever, (from Verdi's "Otello"), and Morte d'Otello (Death of Othello).

2043-M—Recondita armonia (Strange Harmony), and E lucevan le stelle (Then Shone Forth the Stars), from Puccini's "Tosca."

These two records are the first of Aroldo Lindi, Swedish-American tenor who has recently come into the limelight. Columbia is fortunate in securing his services, for by the evidence of the present releases Lindi is a singer of many gifts. He has a voice of very good quality and great power, and a keen sense of the drama. If I were to choose between the records I should take the "Otello" record because of

the remarkable interpretations rendered of the two selections. One can hear the very dying gasp of the deluded Moor. Lovers of Puccini will of course prefer the second record. In either event the choice will be a good one. The recording is good in both cases.

756-D—Why Do You Roll Those Eyes?, and Lay Me Down to Sleep in Carolina. Sung by the Singing Sophomores with their usual excellence. Their diction is very good, and the recording is, also.

14163-D—Do You Call That Religion, and Home in That Rock. Sung by the Birmingham Jubilee Singers in spirited style. Excellent recording.

740-D—Adeste Fideles, and Hark, the Herald Angels Sing. Sung by the Shannon Quartet with chimes and organ accompaniment.

745-D—Carry Me Back to Old Virginy, and The Old Oaken Bucket. The Shannon Quartet singing "old favorites" in a fashion that should have a wide appeal.

15092-D—On That Dixie Bee Line, and The Picnic in the Wildwood. Sung by Vernon Dalhart.

M. S.

Popular and Foreign Recordings

By FRANK B. FORREST

DANCES

Brunswick 3241—Mandy. A good smooth number for dancing, with vocal chorus. Ace in the Hole. Good dance rhythm, but not as tuneful as the first number; quite jazzy. (Abe Lyman's California Orchestra.)

Brunswick 3242—Lucky Day and Black Bottom. Two excellent numbers with solo passages for two pianos, and vocal choruses by a Male Quartet. Good to dance by or to just listen to. (Phil Ohman and Victor Arden with their Orchestra.)

Brunswick 3254—How Could Red Riding Hood? When You Dunk a Doughnut, Don't Make It Nice? Jazzy numbers with vocal choruses. (Six Jumping Jacks.)

Brunswick 3268—Cryin' For the Moon. Another smooth number to gladden the hearts of dancers, with vocal chorus. Looking at the World Through Rose Colored Glasses. A good companion for the piece on the other side of the record. Also with vocal chorus. (Abe Lyman's California Orchestra.)

Brunswick 3285—Fleurs D'Armour. French Fox Trot. This imported number is played much faster than our American fox trots. Good melody. (Abe Lyman's California Orchestra.)

Brunswick 3287—Dreaming and Wondering. I've Lost My Dog. Fast moving dances featuring the brasses in the orchestra. (Ray Miller and His Orchestra.)

Brunswick 3304—Ya Gotta Know How to Love. That Night in Araby. Vocal choruses in both numbers. The rhythm and harmony of the orchestra in the second is especially good. (The Clevelanders.)

VOCAL

Brunswick 3269—Vogel, Oo. The Vulgar Boatman. Comic songs. (The Yacht Club Boys.)

Brunswick 3215—Ya Gotta Know How

to Love. Hard to Get Gertie. A Gold-digger song, orchestra accompaniment. (Esther Walker, Comedienne.)

Brunswick 3219—What! No Spinach? Waffies. (Ed Smalle, Comedian.) Piano accompaniment.

Brunswick 3226—I Don't Want Nobody But You. Brighten My Days. (Esther Walker, Comedienne.) Orchestra accompaniment.

Brunswick 3228—All I Want to Do. What Did I Do? Popular songs in sentimental vein. (Esthel Walker and Ed Smalle.) Piano accompaniment.

Brunswick 3267—Who Could Be More Wonderful Than You? Only You and Lonely Me. Popular sentimental songs sung by voices better than the average usually heard in this type of song. (Virginia Rea and Franklyn Baur.) Orchestra accompaniment.

Columbia 614-D—In Your Green Hat. It's Too Late to be Sorry Now. The Whispering Pianist, Art Gillham, sings and talks, accompanying himself.

Columbia 626-D—I'd Climb the Highest Mountain. Say It Again. Static or no, this radio favorite will entertain you in characteristic fashion anytime you wish.

Columbia 651-D—Happy - Go - Lucky Days from "Topsy and Eva." Hi-Diddle-Diddle. Vocal duets sung in "children's" style. (Ethel and Dorthea Ponce.) Piano accompaniment.

Christmas

Victor 78946—Stille Nacht, Heilige Nacht. Soprano with chorus. Weinachts glocken. Male chorus. Fine singing, the soprano voice especially good.

Columbia 59034-F, 12 in.—Around the Christmas Tree. Part 1 and 2. An orchestration of popular Christmas songs. Played with emotion, well recorded. (Jacques Jacobs Concert Orchestra.)

Yodler

Columbia 5116—Die Kappler Alm. A Buchsal Auf'm Ruck'n. Refreshing and entertaining. A true reproduction of the alpdwellers rejoicing; music and singing. The zither sounds life like and the echo effect is wonderful. A first class record. (Ssartaler Jodlergruppe.)

French Canadian

Victor 78918—Le Noel des matelots. Viatique. Tenor with orchestra (Paul Dufault). A very good record.

Victor 78920—La petite vache noire. Envoyons de L'avent nos gens. Fair.

Bohemian

Columbia 50011, 12 in.—Veno (Smetana). Koupim Ja Si Kone Vrans. Male chorus. (Cesky Delnický Pevceky Sbor "Lyra"). Sung with great precision. A fine example of choir-singing.

Hungarian

Victor 78910—Magyari Czardasok. Tudod-e babain nepdal-Czardas. (Gipsy orchestra.) Fair.

Victor 78945—Stthagyom a Falutokat. Ablakom Muskatlis Ablakom. Tenor with orchestra. Good singing, the orchestra accompanies wonderfully.

Lithuanian—Christmas

Victor 78917—Sveikas Jezau Mazianzias. Siandien Betleje. Baritone with organ. First rate singing by Kastas Sabonis.

Polish

Victor 78936—Zawierucha. Oberek. Polka Kapalka. Polish National Orchestra. Playing and recording fine.

Victor 78940—Fraserka, Polka. Marzenia Helusi, waltz. Accordion and violin. Good.

Victor 78937—Polska Marysia. Part 1 and 2. Duet with orchestra. The singing especially good.

Victor 78938—Chrzczing U Walentego. W Dniu Smienin Josefa. Comic sketch with orchestra. A christening and a names day party. If you feel blue buy this record and laugh.

Roumanian

Columbia 31033-F—Sarba Din Banat. Ardeleanca. National orchestra. Dan Joan cu Orchestra Lui De Tamburita. Fair.

Columbia 31032-F—Subitul Meu Nu Este Grint. Trece Batalion Din Resboi. Duet. Two folksongs well sung (Don Joan Si Popescu).

Columbia 31034-F—Luna Doarme. Volgo, Volga. Folksongs. Fine technique, pleasing voice. (Cantata De Dna M. Stoenescu.)

Columbia 31035-F—Seara Cea Mai Trista. Am Plans. Popular songs. (Cantata De Dna M. Stoenescu.)

Columbia 655-D—Hokum-Smokum. Oo Long's in Wrong in Hong-Kong Now. Comic songs, the first with yodeling. (The Record Boys.)

Columbia 732-D—Barcelona. I'd Love to Meet That Old Sweetheart of Mine. Male Quintet numbers, the second is particularly good, being chock-full of harmony. (The Singing Sophomores.)

Columbia 14145-D—Need of Prayer. Death's Black Train is Coming. Sermon, with singing. (Rev. J. M. Gates.)

Columbia 14146-D—You'll Want Me Back. Sugar. (Ethel Waters.)

Columbia 15147-D—Baby Doll. Cornet and piano accompaniment. Them "Has Been Blues." Piano accompaniment. Blues, nuff ced. (Bessie Smith.)

Columbia 14148-D—Levee Blues. Some Baby, My Gal. Vocal Blues, cornet and piano accompaniment. (George Williams.)

Columbia 14150-D—Whip It to a Jelly. How'm I Doin'. More Blues, piano accompaniment. (Clara Smith.)

Columbia 15069-D—I'll Be All Smiles To-night Love. Bright Sherman Valley. (Luther B. Clarke and Blue Ridge Highballers.)

Columbia 15072-D—Where Is My Wandering Boy Tonight. He Will Lead Me Home. Tenor, with organ and violin accompaniment. (Vernon Dalhart.)

Columbia 15073-D—Wait Till the Sun Shines Nellie. Send Back My Wedding Ring. (Riley Puckett.)

Columbia 15074-D—Bully of the Town. Pass Around the Bottle and We'll All Take a Drink. (Gid Tanner's Skillet-Lickers with Riley Puckett.)

Columbia 15078-D—Everybody Works But Father. Wal I Swan. (Riley Puckett.) Guitar accompaniment.

Columbia 15083-D—The Last Mile of the Way. Is It Well With Your Soul? (Jack Pickell.)

Columbia 15086-D—The Tramp. John the Baptist. (Al Craver.)

Columbia 730-D—My Wild Irish Rose. Heidelberg (Stein Song.) A re-issue electrically recorded, of two old favorites. (Shannon Male Quartet.)

Columbia 14157-D—Little David Play on Your Harp. Shout All Over God's

Heaven. Negro Spirituals by a mixed chorus. (Big Bethel Choir No. 1.)

Columbia 33084—Johnnie in the Glen. O'Connell's Reel and When the Brothers. A "corking" good recording each side. The second starts with two lovely Irish melodies, one by baritone and tenor, and the other a tenor voice.

INSTRUMENTAL

Brunswick 3119—Menuett in G. Mighty Lak' A Rose. Violin solos, with piano accompaniment. Pleasing tone. (Frederick Fradkin.)

Brunswick 3256—A Dream, introducing "Dreaming." Love's Old Sweet Song. A novel combination. Hawaiian guitar and piano. (Andy Sannella and Bill Wirges.)

Columbia 15085-D—Candy Girl. Left in the Dark Blues. Fiddle solos, without accompaniment. "Uncle Burt" Stephens.

Russian

Columbia 20079-F—Popurri iz Russkich Piesen. Parts 1 and 2. Whistling solos, with orchestra.

IRISH

Columbia 33088—The Return of Spring and The Mountain Pathway. The Glen of Aherlow and Master McGraw are four good violin solos by James Morrison.

Columbia 33105—Rickett's Hornpipe and College Hornpipe. Londonderry Hornpipe played in fine dance time by Sullivan's Shamrock Band. Worth having.

Columbia 33104—Nell Flaherty's Drake and Ceide Meile Faltue are tenor solos by Sham O'Nolan, with piano accompaniment.

Columbia 33095—Danny Boy and Pearce to Ireland. Two good songs which are so familiar that we need only to say they are nicely sung by Seamus O'Doherty, tenor, with fine orchestra accompaniment.

Columbia 33082—My Love is But a Lassie and Lass O'Gourie, two polkas, and Collier's reel and Miss Thornton's reel are all by Sullivan's Shamrock Band.

Columbia 33100—The Meeting of the Waters and The Valley Lay Shining Before Me are lovely songs, the voice is of fine quality and the interpretation of George O'Brien, tenor, is excellent, orchestra accompaniment.

Columbia 33099—The Boys of the County Cork and Mrs. Gillhooley are songs by Shawn O'Nolan, tenor, piano accompaniment. The second a comic of the first rank by a singer who knows how.

Columbia 33097—Dear Old Fashioned Irish Songs My Mother Sang to Me and She's the Daughter of Mother Machree are very feelingly sung in a good voice by William A. Kennedy, tenor, with orchestra accompaniment. The first composed by Harry Von Tilzer.

Columbia 33090—Wearing of the Green and The Irish on Parade, two piano solos by Dan Sullivan. Needless to remark that this artist knows how to play these pieces and does play them right.

Columbia 33087—The Rocky Road to Dublin Isn't Rocky Anymore. Molly O'Shea. Both sung by Joe O'Callahan. tenor, orchestra accompaniment.

Columbia 33096—Kerry Mills' Barn Dance and Flannagan at the Racket. The first is an accordion solo with banjo accompaniment, and the second a comic sketch. Both by Flanagan Kettle Boils Over. Donnybrook Fair, Jigs, are four good recordings by Sullivan's Shamrock Band and fine examples of this class.

Irish Vocal

Columbia 33114—The Irish Volunteer. Pat Malloy and the Ass are both sung by James D. Casey in a clear, loud voice and excellent expression, with piano accompaniment by Dan Sullivan. A good record.

Columbia 33112—Dhrimen Dhowen Dheelish. Shule, Shule, Agre. The same applies to this record as to the one preceding. In every way a good record.

Irish Instrumental

Columbia 33113—Killderry Hornpipe. Lord Gordon's Reel. Both played in characteristic style by Michael C. Hanafin, violinist, accompaniment on the piano by Dan Sullivan.

Columbia 33115—The Irish Washerwoman and Tatter Jack Walsh. Two more good recordings by the same violinist.

Columbia 33111—Neeley's March. 1. Mary Jane. 2. Black Haired Lass. All are played by Sullivan's Shamrock Band and the recording is excellent. On one side are two good reels.

Brunswick 20047—Queen High. Vocal Gems by Gaiety Musical Comedy Chorus. A good record of chorus singing, solo parts are especially fine voice quality and the tenor and soprano duets are very beautiful. At the finish "Cross Your Heart" is sung by the chorus and at the close the soprano voice soars above the others and ends on a beautiful high note.

Brunswick 3283—Looking at the World Thru Rose Colored Glasses and Let Me Live and Love You Just for Tonight is sung by Nick Lucas, with piano and guitar accompaniment. The first is sung in an effective, characteristic style.

Brunswick 3118—Variations on the Theme of "A Dark Night." The Wanderer, a Gypsy Fantasy. Both by the A. & P. Gypsies. This is a good record to buy.

SCOTCH COMEDIAN

Edison 51781—Saturday Night and The Picnic are well sung by Ellison Glen. The second is one of Sir Harry Lauder's compositions, and the piano

accompaniment by Alta Hill is excellent, loud, clear and natural.

Victor 9010—It's Nice to Get Up in the Mornin' But It's Nicer to Lie In Bed! Doughie, the Baker are both composed and sung by Sir Harry Lauder in his ever present rollicking, jovial style, with the usual droll discourse before singing the last verse and chorus.

COMIC RECITATION

Victor 35783—Casey at the Bat, a familiar comic recitation, and O'Toole's Touchdown, which was "inspired" by the former, are both very good and read in fine style by DeWolf Hopper.

NEGRO SPIRITUAL

Okeh 20001—O! Death Where Is Thy Sting? Ye Must Be Born Again. (Rev. J. M. Gates, sermon with singing.)

Columbia 14166D—The Downfall of Nebuchadnezzar. I've Even Heard of Thee by Rev. J. C. Burnett, assisted by Sisters Grainger and Jackson. This record is sure to have a big sale, being one of the best of its class.

Victor 20027—Kohala March and Honolulu March are two excellent Hawaiian guitar recordings by Frank Ferera and John K. Paaluli. Everyone who enjoys Hawaiian music should get this record. It is exceptionally good.

By Ferdinand Schneider

GERMAN

German recordings of special merit.

Christmas

Odeon 85161, 12 in.—Erzengel Gabriel verkündt den Hirten Christi Geburt. Part 1, 2. A true Heimat record. The singing of the Christmas Lieder is excellent as is the recording. (Odeon Ensemble mit Harmonium und Kirchen Glocken.)

Trio

Victor 78923—Voegel im Wiener Wald Walzer. Prater Potpourri. Two fine sentimental numbers played beautifully. Zither, violin, accordion. (Tony Godetz Trio.)

Orchestra

Columbia 5118-F—Sei gegrusst Du mein Schönes Sorrent. Musica Prohibita. Favorite songs in fine orchestration with prominent cornet solopart admirably played. (Columbia Orchestra mit Flugelhorn Solo.)

Columbia 55058-F, 12 in.—In lauschiger Nacht. Wiener Mad'n. The first number will be liked for its sentimental appeal, the other waltz is a true Vienna Walz with varying melody and instrumentation, played and recorded well. (Columbia Concert Orchestra, Anton Weiss, Director.)

Walzes

Columbia 59031-F, 12 in.—Donaulegenden.

den. Suggesting the music of the people that dwell along the Danube. Traumdeale. An enchanting waltz with fine violin passages. Both played excellent in orchestra style but yet with a touch of the peasant band. (Fisher's Concert Band.)

Other German Records

Christmas

Victor 68769, 12 in.—Frohliche Weinachten, Part 1 and 2. A potpourri of Hymns played by Peuppus Oberlander Kapelle.

Walzes

Columbia 50027-D, 12 in.—Toujours ou Jamais (Waldteufel). Danube Waves Walz. As fine an interpretation of the latter waltz as could be wished for. (Jacques Jacobs Ensemble).

Odeon 10418—Mariza Walzer a. d. Operette Grafen Mariza. (Boheme Orchester.)

Dances

Odeon 85160—Passauer Landler (Dachauer Bauern Kapelle). Waldroschen (Bishofshofener Kapelle Pokorny.) Two robust dances.

Victor 78912—Neujahrs Gruss Walzer Hoch Begaros. Polka. Fair. (Stahls Kapelle.)

German Dances

Odeon 10419—Kleiner Marzipansoldat Shimmy. A potpourri of marches played in fine miniature style. Leder Mann nuiss manchinal lumpen gehen. (Oden Tanz Orchestra.)

Comic Songs with Orchestra

Victor 78944—Sui blauen Back. Und der Ochs hat g'lacht. Fine humour (Altmeister Engel) with German Jazz.)

Odeon 10417—Wo sieed deine Haare August? Meine Beine, deine Beine unterm Tish. Modern German Schlagers. Odeon Tanz Orchestra mit Gesang.)

Odeon 10420—Die Touderinger. A song full of life and healthy humour. Der Wasserfall, Bath in Oberbayerisch. (Hans Bladel mit Bauern Kapelle.)

By H. Lester Ziegel

Columbia 121-M—By the Waters of Minnetonka and At Dawning. Corinne Rider Kelsey, with orchestra accompaniment. Clear, rich voice.

Columbia 120-M—Robin Adair. Flow Gently, Sweet Afton, sung by Barbara Maurel. The first is with violin, 'cello and piano accompaniment. These are songs which I enjoy.

Columbia 2042-M—"Tis the Last Rose of Summer. The Lass With the Delicate Air—Maria Kurenko. This artist has a voice of range and good articulation.

Columbia 2041-M—Forgotten. Until—Louis Graveure. Two beautiful songs by one of the greatest concert baritones of all times.

Columbia 123-M—Viva Sevilla. A Traves Del Desierto, sung by Jose Mardones. This great basso has a powerful voice of exceptional quality, which, as usual, records perfectly.

Columbia 729-D—Somewhere a Voice Is Calling. Whispering Hope. These two beautiful pieces, sung by Olive Marshall and Doris Doe, lack nothing to be desired. The voices are pure and sweet in quality, perfect blending, accompaniment very nice.

Brunswick 3297—General Pershing March and Stars and Stripes Forever. Two good marches played in a very creditable manner by the (Boy Scout Band, Springfield, Mo.)

Brunswick 20050—Virginia Reel Medley, Part 1 and 2. (John A. McDermott, Pioneer Fiddler and Caller). An old time dance recorded in perfect time, with all the changes given in a loud, spirited voice. After the introduction is Miss McLeod's Reel, then "cross the centre and down the outsides" to the tune of Tramp, Tramp, Tramp the Boys are Marching, followed by "Virginia Reel" for "opposite corners forward," finishing with "The Girl I Left Behind Me." Must be heard to be appreciated.

Odeon 3192—Andante Cantabile (Tschai-kowsky) and Pilgrim's Chorus. The Evening Star from "Tannhauser" (Wagner). Familiar number arranged for orchestra. Recorded in Europe. Dajos Bela and His Orchestra.

Columbia 55045F (German)—Bad'ner Mad'n (Girls of Baden) and Die Letzten Tropfen (The Last Raindrops). Waltzes played in concert style by the Columbia Concert Orchestra. Good recordings, well played.

Victor 35784—Gems from "Robin Hood." (Smith-De Koven). A new recording of the gems from this well known light opera, a favorite with so many of us. This record is much more satisfactory to listen to than the previous issue, due wholly to improved methods of recording. A record that every lover of this light opera should own.

Brunswick 3305—Polly; good. Dizzy Fingers; fair. Piano duets of popular numbers, orchestra accompaniment. (Phil Ohman and Victor Arden with Their Orchestra.)

Victor 20145—I Wish You Were Jealous of Me; good, and Stars Are the Windows of Heaven; good. Waltzes played by Nat Shilkret and the Victor Orchestra, with vocal refrains.

Victor 20194—Let Me Call You Sweetheart, Waltz; good. Vocal refrain, also refrain by baritone saxophone. (Nat Shilkret and the Victor Orchestra.) Moonlight and Roses, Fox Trot, fair. Vocal refrain. (Waring's Pennsylvanians.)

Victor 20188—In the Days Gone By, "Countess Maritza." Love Everlasting. Typical Shilkret recordings by the Victor Salon Orchestra. Both good.

Book Reviews

FRENCH SAVANT ENDORSES PHONOGRAPH

We in America where the Phonograph was invented and perfected are generally unfamiliar with its development in foreign countries. Its progress in England has been phenomenal as may be seen by consulting the catalogues of the different companies. Conditions have been exceptionally favorable for the making of records of the classics. Germany has come up with recent years. Conditions in France have been more difficult to estimate so a recent pronouncement of a leading French *savant* will be of special interest to readers of the PHONOGRAPH.

That the phonograph has definitely arrived may be seen from the recent pronouncement of Henri Prunières, the dean of French musicologists. Prunières as editor of *La Revue Musicale* occupies such a leading position in France that a brief survey of his life will be of interest before quoting his article.

A pupil of Roman Rolland, Prunières took his doctorate in 1913. His researches have had mainly to do with the 17th and 18th centuries. In 1910 he published a critical study on Lully. Later works were *L'Opéra italien en France avant Lully* and *Le Ballet de cour en France avant Benserade et Lully*.

In 1924 he published a popular book on *Monteverdi* which is the basis for a translation just brought out in this country by Dutton. His reconstruction of musical conditions in Cremona, Mantua and Venice where we catch glimpses of Italy's Golden Period, have been acclaimed widely.

He is as well-informed on modern music as in the ancient and his articles on Malipiero, Bartok and Szymanowski have contributed largely to their fame.

The article printed on page 167 is a translation of an article which appeared in *La Revue Musicale* for July, 1926.

Epochs in Musical Progress by Prof. Clarence G. Hamilton, of Wellesley College is the fourth volume in A Study Course in Music Understanding. The whole series under the general editorship of William Arms Fisher, composer, critic, and editor is a finely conceived and excellently carried out scheme for the cultivation of intelligent listening. First in the series is a volume on the *Fundamentals of Music* by Prof. Karl W. Gehrkens, with chapter on Notation, Rhythm, Melody,

Harmony, Form, etc. Prof. Daniel Gregory Mason in *From Song to Symphony* discusses Folksong, Art Song, Opera, Piano Music and Orchestral Music. The third volume in the series is on *Musical Instruments* and is by Dr. Edgar Stillman Kelley. Early instruments as well as all the instruments of the modern orchestra are carefully treated.

The publishers (Oliver Ditson Company) are to be commended for the attractive form in which this excellent material is presented. The volumes are small and light contrasting favorably with huge unwieldy volumes. Each book is fully illustrated, pictorially and musically. The material is readable and authoritative. Each chapter is provided with lists of phonograph records that illustrate the text. This at once removes it from the class of books addressed exclusively to trained musicians who can read notation although even they will find it indispensable.

R. G. A.

"GRAMOPHONE TIPS"

By Captain H. T. Barnett

The new 1927 Edition of Captain Barnett's valuable "Gramophone Tips," now in the fifth year of publication, has just been issued. It is published by the author, 123 High Street, Old Portsmouth, England, and is priced at one shilling, post free (which probably applies only to Great Britain). It is to be hoped that it will soon be made available in this country for it contains much interesting and helpful information and will be of worth to many phonograph enthusiasts, particularly those whose experience is of recent date. It is sure to stimulate activity in the fascinating fields of experimentation with sound boxes, tone chambers, tone arm counterbalances, and all the various appliances so dear to the heart of the veteran phonograph student.

Captain Barnett is well known as an expert and has been writing on the subject of the phonograph and recorded music for many years, particularly in "The Gramophone" to whose columns he is a regular contributor. American readers of his "Tips" are sure to disagree with some of his conclusions, especially those regarding electrical recording, but they cannot fail to find much of value in his varied hints and suggestions covering nearly every phase of the phonograph and records. "Gramophone Tips" should do much to stimulate phonograph enthusiasm. We strongly recommend every owner of a phonograph and a record library to read it.

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The Phonograph Monthly Review

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Mart and Exchange Column

RATES: Advertisements will be accepted for this column at the rate of ten cents a word with a minimum charge of two dollars. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 101 Milk St., Boston, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

WANTED

OLD HORN TYPE VICTROLA with four-spring motor. Give full information. Anxious to buy if price is right. Box 14A, The Phonograph Monthly Review.

RECORDS FOR EDUCATIONAL WORK, preferably orchestral. The condition of the records is not very important but the price must be low. Records for teaching purposes which have been withdrawn from current catalogues particularly desired. Box 17T, The Phonograph Monthly Review.

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THE MINNEAPOLIS PHONOGRAPH SOCIETY

Note: The following report came in too late for proper classification under "Phonograph Societies." In the future, reports arriving later than the fifth of the month will be deferred to the next issue.

The Minneapolis Phonograph Society had the distinction of giving the first public hearing in this city of Richard Strauss' tone-poem, "Also Sprach Zarathustra" at its meeting December 7, in the show rooms of the Hanley Piano Company. The concert was attended by one of the largest audiences the society has yet mustered, and many new faces were in evidence.

In the absence of A. Ronald Andrews, vice president of the society who was unable to attend, the Strauss tone-poem was presented with "program notes" by the society's secretary. The recording was on three doublefaced Polydor disks, superbly conducted by Dr. Max Schilling of the State Opera House Orchestra, Berlin.

As a program-opener, the Polydor version of Stravinsky's "L'Oiseau de feu," under Dr. Oskar Fried, was given. Its playing provoked a spirited discussion on the comparative merits of the Polydor and Victor versions. Following the Strauss, the program concluded with Moussorgsky's "Night on the Bald Mountain," conducted by Dr. Emil Kuper of St. Petersburg.

P. J. Hanley, dealer-member of the society and host for the "all-Polydor" evening, is the only Polydor dealer west of Chicago. He has been one of the society's strongest supporters from the beginning.

The Minneapolis public schools took cognizance of the society and were represented at the meeting by Miss Ellen G. Perkins, who is identified with the musical appreciation work among grade and high school pupils.

The next meeting of the society will be held Tuesday, January 4.

JOHN K. SHERMAN, Secretary.



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MOZART'S SYMPHONY No. 35 in D
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Symphony No. 35 in D, the thirty-fifth of the compositions by Mozart in this form that have survived, was written in 1872. The historical data available concerning it acquaint us with the fact that it was written upon receipt of a request from his father, Leopold Mozart, that he compose a "serenade" for the Haffners, a family of prominence in Salzburg, Mozart's native city.



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